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CONTENTS

In Memoriam	183
Plato and Korzybski: Two Views of Truth In Rhetorical Theory	Anthony Hillbruner 185
An Experimental <i>Twelfth Night</i>	Delmar E. Solem 197
John Bright: The Devil's Advocate.....	David B. Strother 201
The Television Actor.....	Tom C. Battin 210
A Study of the Attitudes of Industrial Management Personnel Toward Communication	Dwight L. Freshley 216
Five Electras—Aeschylus to Sartre.....	W. Ernest Vincent 225
A Bibliography of Speech and Theatre In the South for the Year 1958.....	Ralph T. Eubanks, V. L. Baker, and James Golden, <i>Editors</i> 236
NEWS AND NOTES	247
BOOK REVIEWS	250

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IN MEMORIAM

Howard William Townsend

Howard William Townsend, forty-eight, Associate Professor of Speech and a member of the staff of the University of Texas Speech Department since 1937, died on October 10, 1958, after an illness of several months. He is survived by his wife, Mrs. Mary Fraser Townsend, two young children, Jennifer, nine, and Howard William, Jr., six, of Austin, Texas, Mrs. Elizabeth Townsend, his mother, and Leslie L. Townsend, his brother, of Weimar, Texas.

His untimely demise was a shock to the Speech Staff and his students. As a colleague, he was always cooperative, able, and untiring in his efforts to aid in the development of the field of speech, always unselfish in any task for the good of the group. His students found him to be a man of friendly demeanor and high principles who was always willing to help each member of his several courses to attain the highest degree of proficiency in speech work. It can be truly said that Professor Townsend was a *teacher* in the finest sense of that word.

Broad educational training and teaching experience had been sought by Professor Townsend. He was graduated from Weimar High School in 1927, and received his B. S. degree in Educational Administration and English at The University of Texas in 1932. He was awarded the M.A. degree in English and Speech in 1939, and received his Ph.D. degree in Speech from the University of Wisconsin in 1947. Post-doctoral work at Columbia University in 1949 completed his formal education.

Professor Townsend's teaching experience began in 1929 in the secondary schools of Texas. In 1937 he joined the Speech Staff of The University of Texas, where he taught, with the exception of three years at the University of Wisconsin, and one year at Brooklyn College, until his death in 1958. Summer teaching included the University of Florida (1948), Stephen F. Austin State College (1951 and 1957), and a post-summer session at the University of Southern California (1957).

His professional activities were many and diverse. He served as consultant and lecturer with the Texas Education Agency, the University of Texas Division of Extension, and numerous business and professional groups. He was Editor of *The Southern Speech Journal*, (1951-54); Consulting Editor of *The Quarterly Journal of Speech*. (1951-54); and member of various committees in the Speech Association of America, Southern Speech Association, and the Texas Speech Association. His publications, particularly in articles pertaining to speech problems, were numerous and appeared in the *Quarterly Journal of Speech Journal*, and journals in other fields.

His friends, his colleagues, and his students will remember and treasure his cordiality, enthusiasm, and energy, always extended without stint to those who sought his aid and counsel.

T. A. Rouse,
The University of Texas



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PLATO AND KORZYBSKI: TWO VIEWS OF TRUTH IN RHETORICAL THEORY

ANTHONY HILLBRUNER

TWENTY-FOUR CENTURIES ago the philosopher Heraclitus was living and teaching in Greece. Before his day thinkers had looked at the world around them and saw it as a huge edifice built of a totality of *things*,—saw it as fundamentally static. This approach was eventually superseded by the doctrine of Heraclitus, who, probably influenced by the instability of his day, declared that the world, rather than being stable, was one colossal process. "Every thing is in flux and nothing is at rest," he said. The world, then, was a totality of all *changes*, or *facts*, or *events*,—in short, a world in universal transition.

An increasing transmutation of forms and qualities was thus ascribed to matter by Heraclitus. Since all life was involved in a continual decomposition and renewal, everything was really subject to incessant transformation. Hence if we looked at anything and saw it as stationary, this state actually was a mere optical delusion. Heraclitus compared this constant change to the flowing stream: "We cannot step into the same river twice," he would say, "for fresh and ever fresh waters are constantly pouring into it."¹ Heracliticism, then, may be considered a theory of relativism, preventing the acquiescence in any state of things as final.

It is well known that Heraclitus' discovery influenced the development of Greek philosophy in general and that of Plato in particular, especially his doctrine of Ideas which was at the base of his rhetorical philosophy, the "Truth Theory." It is not so well known, perhaps, that a variant of this concept of universal flux is

Mr. Hillbruner (Ph.D., Northwestern, 1953) is Associate Professor of Speech at Los Angeles State College and a frequent contributor to this and other professional journals.

¹Theodore Gomperz, *Greek Thinkers*, (New York: Charles Scribner's Sons, 1905), I, 66.

at the heart of another so-called truth theory, important for rhetoric, that emanating from Korzybski's general semantics. This concept, of course, did not stem directly from it, but from the discoveries of modern science. Heraclitism is used here, however, as an indication of the problem of change which beset both Plato and Korzybski in their quest for truth. It stands in the background of their thought systems and their rhetorical theories.

Obviously the "Truth Theory" is not the only theory utilized by rhetorical scholars. Others are as important.² But since the concept of truth is patently an important one, it might be helpful for rhetoric, present and future, to do several things. First to understand and analyze whence the "Truth Theory" arose in Plato; secondly to see the rhetorical bases of truth in the newer discipline of general semantics; and finally to examine, analyze and evaluate the implications of these theories to life in general and to the democratic way of life in particular. To these ends, then, this essay is written.

PLATO

To understand Plato and his "Truth Theory," it is first necessary to understand his central doctrine, the "theory of Forms or Ideas." From there his political philosophy, as it was manifested in the *Republic*, can be understood, and ultimately the relation of these to his "Truth Theory" can be made.

To put it into elemental terms, Plato's "truth does not reside in sensible particulars. These are only shadows or images cast by the Idea—the Universal—in which they partake and by their participation they possess such truth as is in them. That which is, as distinct from that which appears to be, is the world not of sense-perception, but of thought. 'Man' is not the men we see walking, or any amalgam of such sense-perception: he is something we can only know by thought. It is the condition, therefore, of knowledge, or the attainment of reality, that we should transcend sense-perception and rise above sensible particulars."³

²See James H. McBurney and Ernest J. Wraga, *The Art of Good Speech*, (New York: Prentice-Hall, Inc., 1953), 21-32.

³Ernest Barker, *Greek Political Theory: Plato and His Predecessors*, (London: Methuen & Co., Ltd., 1918), 200.

Plato also uses "nature" to mean nearly the same thing as Idea or Form, for as he explained it in the *Republic* the Idea of a sensible thing is apparently its essence. There are differences, however. Mainly they are that the Idea of any sensible object is not in that object but separated from it in the same way that a man is separated from his forefather. Nevertheless, this idea, as primogenitor, gives or passes on something to the sensible objects or things which are its offspring, namely their nature. "Nature," therefore, might be termed the inborn quality of an object, its inherent essence. Another difference is that "nature is the original power or disposition of a thing, and it determines those of its properties which are the bases of its resemblance to or of its innate participation in the Form or Idea."⁴

These two distinctions, that "nature" is an inborn quality and that it determines the properties of the idea, are important because they set up the rationale which Plato used in elaborating his doctrine and his rhetorical theory, and because they influenced his political ideas.

I

The main features of Plato's political program fall into two groups. In the first there would be a division of the classes in which the philosopher-kings and the warriors would be separated from the human mass. In the second, there would be the identification of the fate of the state with the exclusive interest of the ruling classes. To attain a unity there would be "rigid rules for breeding and educating this class and the strict supervision and collectivization of the interests of its members."⁵

The State, therefore, was the end-all in Plato's political program. As as result the essence of justice was tied up with the class prerogatives which were to give stability to the state. Hoping to arrest political change, his plan provided for control of succession in leadership, while the leadership itself was based upon the authority of the learned expert. Plato's program thus was one in which the restoration of the impartial rule of law was to be made through the dictatorship of the philosopher-kings. To implement such a program, Plato suggested that the civilian "must therefore be fed on

⁴Karl Popper, *The Open Society and Its Enemies*, (Princeton, New Jersey: Princeton University Press, 1950), I, 62, 63.

⁵*Ibid.*

political and religious myths, 'noble lies' . . . which appeal to his emotions and stimulate him to obey the law."⁶

In "Plato's philosophy," states Crossman, ". . . Equality, freedom, self-government are condemned as illusions The perfect state is not a democracy of rational equals, but an aristocracy in which a hereditary cast of cultured gentlemen care with paternal solicitude for the toiling masses."⁷

Plato's plan for an Ideal State shows wherein his conception of rhetoric as truth led. Since practically everything was subordinated to his political program, anything that might interfere with it had to be relegated to a position which would render it impotent; and since rhetoric questioned what was happening, developed the fruit of these questionings into probabilities and finally presented them to the people in the form which they might understand, Plato castigated rhetoric and poetic as merely imitative and of no value insofar as present truth is concerned. "The real artist, [or orator]" he declared, "who knew what he was imitating, would be interested in realities and not in imitations; and would desire to leave as memorials of himself works many and fair; and instead of being the author of encomiums, he would prefer to be the theme of them."⁸

Plato, then, contended that all the products of human art are copies of the 'natural' sensible things; and, since these are again, in their turn, merely copies of the divine—that is the Ideas—artistic products such as paintings, orations and poems are even further removed from the real, and hence even less real and good. Plato's primary assumption makes philosophers the only proper practitioners of rhetoric. It reveals that the relation between nature and art corresponds almost exactly to that between truth and falsehood, or between "reality and appearance, between primary or original and secondary or man-made things and to that between objects of rational knowledge and those of delusive opinion."⁹

II

The truth theory of Plato has been dealt with by Everett L. Hunt, who suggested that Plato's dialogue *Gorgias* brought forth

⁶R. H. S. Crossman, *Plato Today*, (New York: Oxford Univ. Press, 1939), 127.

⁷*Ibid.*, pp. 129-30.

⁸Plato, *The Republic*, Jowett trans. Book X, 595 ff.

⁹Popper, *op. cit.*, p. 63.

the "fundamental contrast . . . between appearance and reality; the rhetorician deals with appearance, the philosopher with reality."¹⁰ Plato it is too, who in the *Phaedrus*, has Socrates enunciate the first rule of good speaking: "In good speaking should not the mind of the speaker know the truth of the matter about which he is going to speak?"¹¹ One might say in answer that there never was, nor ever shall be a real art of speaking which is unconnected with the truth.

This rule, however, meant not a mere adherence to the "facts," but rather to that truth which he called Ideas. Plato never failed in contrasting this universal with the phenomena of the transitory facts of existence; and since it was the philosopher's truth that was the end in his theory, the method suggested was to search for Ideas in their absolute form, or as he said in the *Phaedrus*: "Come out fair children and convince Phaedrus, who is the father of similar beauties, that he will never be able to speak about anything as he ought to speak unless he have a knowledge of philosophy."¹² What Plato recommended was not the study of *any* philosophy, but only that of the Platonic variety with an understanding of and a going back to the theory of Ideas. Thus the reconstructed rhetoric he offered was not a method but a transcendental philosophy, difficult of attainment, except of course, by Plato himself.

Plato tried to arrest all political change by establishing an unchanging state, free of this predominant evil of other states. This arrested static state would be the best kind for Plato. Here his theory of Ideas influences his rhetorical theory. He condemned oratory because the speaker might use his power to change the structure of society, or even establish a different one. His theory forced him to believe that truth was in the Idea, which if changed, tended to degenerate. Hence he emphasized going back to the Idea as being truth, rather than positing truth as consonant with livable, sensible objects. In fact, truth as we know it, was not even dependent upon the Ideas. Advocating truth when he indicated that "only true philosophers are lovers of truth,"¹³ he declared elsewhere that

¹⁰Everett Hunt, "Plato and Aristotle on Rhetoric and Rhetoricians," *Studies in Rhetoric and Public Speaking in Honor of James A. Winans*, (New York: The Century Co., 1925), 31.

¹¹Plato, *Phaedrus*, *op. cit.*, p. 263.

¹²*Ibid.*, p. 484.

¹³Plato, *The Republic*, *op. cit.*, p. 739.

lies and deceit are the privileges of the philosopher-king.¹⁴ On the other hand, in keeping with his principle of political expediency, those that are ruled are to be forced to tell the truth. "If, then, the ruler catches anybody beside himself lying in the State, . . . he will punish him for introducing a practice which is equally subversive and destructive of ship or State."¹⁵ As a lover of truth, Plato's love manifests itself in this unusual and unexpected sense.

In the ultimate analysis the philosophy of Plato can only render democracy impotent and sterile. The doctrine of Ideas and the finality of *his* truth theory with their strains of racialism and totalitarianism, once accepted by democracy's citizens, cast their spell upon them and enervate them. "If you know that things are bound to happen whatever you do, then you may feel free to give up the fight against them."¹⁶ Rational thought and democracy both fall and the closed society, so antithetical to the free one with its great range of choices, rules the world.

What would happen, however, if the second view of truth, that of Korzybski's general semantics were to be the *sine qua non* of rhetorical discourse? To see this let us go to Korzybski for some implications.

KORZYBSKI

Not much is known of Alfred Korzybski, the Polish-American philologist and philosopher except that he was born in 1889, that his father was a mathematician, and that he himself was also trained as a mathematician and engineer. In world War I he served in the Russian Army where he was wounded. After his recovery he was sent to the United States as an artillery expert. Later he mortgaged his estate, and spent the rest of his fortune, and more than ten years, writing the knotty 800 page bible of general semantics, *Science and Sanity*, which first appeared in 1933 and which has gone through several editions since then.

Korzybski established his Institute of General Semantics first in Chicago then in Lakeville, Connecticut, where it thrives today,

¹⁴*Ibid.*, p. 651, "Then if any one at all is to have the privilege of lying, the rulers of the State should be the persons; and they in their dealings either with enemies or their own citizens, may be allowed for the public good. But nobody else should meddle with anything of the kind;"

¹⁵*Ibid.*, p. 562.

¹⁶Popper, *op. cit.*, Vol. I, p. 4.

administered by his former students. "His work, concerned with scientific analysis of blocks to communication and understanding, has been found useful in clarifying many scientific problems, including some issues in mathematical theory."¹⁷

I

Since Korzybski's political thought stemmed from his researches into the flux of humanity, it was more pragmatic than speculative. In fact, as an empiricist, he suggested that not only were changes advisable *within* a political framework, but that *basic* premises might be changed as well. "It is useless to argue in terms of 'capitalism' or 'communism'," he said. "Both involve some economic theory, the working of which can be judged only by the empirical results, and on the theoretical side by our understanding of 'human nature' . . . What we have to analyze intelligently is the problem of *dictatorship*, be it the dictatorship of 'Wall Street' or the 'Proletarians', both of which are against our time-binding potentialities, and so in the long run will not cover human needs. In a future sane society," he concluded, "individuals must have the freedom to revise their premises, which under the absolutism . . . is impossible."¹⁸

As a result of his probings into an understanding of human nature, Korzybski developed his theory of Time-binding, which was related to what he considered empirical truth. But truth has many ramifications. It has been said, for instance, that a "wide chasm . . . yawns between the knowledge which we derive from experience, and that which claims another and higher origin."¹⁹ Empirical knowledge is not compelling in instituting a belief in its unconditional truth; it lacks the character of that universality which distinguishes higher origin knowledge. But "our own day," said Gomperz, "has witnessed an attempted reconciliation between the two points of view—a compromise which is at one empirical in respect to race, and *a priori* in respect of the individual. . . . It appeals not to the personal pre-existence assumed by Plato, but to the real pre-existence of a line of ancestors. For aeons our forefathers have been

¹⁷*Science*, Vol. III (March, 1950), p. 293.

¹⁸Alfred Korzybski, *Manhood of Humanity*, (Lakeville, Conn.: The International Non-Aristotelian Library Pub. Co., 1940), vii-viii.

¹⁹Gomperz, *op. cit.*, Vol. III, p. 7.

collecting experiences, the effect of which, increasingly by accumulation, has been to modify the structure of our organ of thought, and to give the corresponding beliefs an irresistible power over our minds."²⁰

This theory that "the mind of man, unlike animal 'mind', is *such that* its power to achieve is reenforced by past achievement,"²¹ was utilized by Korzybski in formulating his early concept of time-binding. That it was an important contribution to human thought cannot be gainsaid. "That great process," one scholar says of it, ". . . by which the *time*-factor, embodied in things accomplished, perpetually reenforces more and more the achieving potency of the human mind, . . . Korzybski happily designates by the term, Time-binding."²²

It is with this theory that Plato and Korzybski first differ. Instead of considering man as a time-binding individual, the idealist utilizes the mythological conception in which man is a mysterious compound of natural (animal) and supernatural. The implications of the Platonic view have been seen to be pernicious. But what are the implicates of time-binding? Three, at least, are important. One is that we are *natural* beings, able to utilize time in the same manner as fish are able to swim, or birds to fly.²³ Another is, for instance that time-binding is not "an effect of civilization but its cause; it is not civilized energy, it is the energy that *civilizes*; it is not a product of wealth, whether material or spiritual wealth, but is the creator of wealth, both material and spiritual."²⁴ Finally, and perhaps most important, whereas the view of man as a curious amalgam of animal and supernatural befits a regime of plutocrats and slaves and repression (since, as Plato suggests, it brings about a static society), the view of man as a time-binder befits the dream of political equality and democracy and self-expression (since it allows for growth, improvement, and progress).

II

Korzybski wanted to continue to talk sense about "man." But "man" to him was an *idea*, not a *thing*, primarily because man was

²⁰*Ibid.*

²¹Cassius J. Keyser, *Mathematical Philosophy*, (New York: E. P. Dutton & Co., 1922), 430.

²²*Ibid.*

²³*Ibid.*, p. 442.

²⁴*Ibid.*

an abstraction of a higher order. Only John Jones, a "man," could be a thing since he was a lower order abstraction, that is, closer to us in terms of sensible matter. Collectively "men" are "ideas"; only individually could they be objects. In order to talk sense about the idea "man" (and animal, etc.) it is first necessary to have them sharply defined. This then, was the first objective of his system, and to this he devoted a great deal of time.

In addition he attempted to sweep away the confusion that existed between objects of perception and abstractions. To this end he made use of the structural differential (called the anthropometer earlier) as a technique to make clear the differences between the different levels of abstraction. "What can be shown is not what is said. Silent levels are not verbal levels. If we analyze only on verbal levels, the non-verbal levels escape attention, so that we go by words without concern for what they represent."²⁵ With this device Korzybski concluded that:

We find ourselves on at least five levels. The first represents the un-speakable event . . . which constitute stimuli registered by our nervous systems as objects. The second consists of external, objective, also un-speakable levels on which we see with our eyes, etc. On this level we could make a moving picture, including actions, etc. The third level represents the equally unspeakable "psychological pictures" and evaluations. On the fourth level of abstractions we describe verbally our facts, that humans (a) eat, sleep, etc.; (b) murder, cheat, etc.; (c) moralize, philosophize, legislate, etc.; (d) scientize, mathemize. Finally, in the present context, our inferences belong to the fourth level.

Unfortunately we usually abstract facts (a), identify the levels, and form a conclusion 'man is an animal,' etc. From this *conclusion* we confuse the levels again and colour the descriptions of the facts (b), (c), (d), and so obtain the prevailing doctrines in all fields. These again lead us, in the field of action, to the mess we all find ourselves in. In this dervish dance between the levels we entirely *disregard uncoloured facts* (d).²⁶

The ideal observer would observe all forms of human behaviour at a given date, not leaving out facts (d); then without confusing his levels, and also without confusing descriptions with inferences, he would reach his higher order of abstractions properly, with very different resultant doctrines, which, according to Korzybski, would produce entirely different semantic evaluations, and motivate equally

²⁵ Alfred Korzybski, *Science and Sanity*, (Lancaster, Pa.: The Science Press Printing Co., 1933), 447.

²⁶*Ibid.*

different action. This method then, would be the aid to rigour of thought and language.

Strongly related to both abstractions and objects of perception was Plato's conception of the constant change of things. Korzybski approached this by recognizing that there *is* a state of flux, but used the idea of dating (Korzybski₁₉₃₃) as a counter measure. The technique does not change a dynamic society into a static one but enables one to be more rigorous in thinking, speaking, writing, etc.,—telling the truth in other words.

These two innovations, the use of the structural differential to clarify abstractions and things, and the recognition of constant change with a dating technique, formed the core of the Korzybski thought system. This system eventually became the theory of general semantics, which to Korzybski would mean the full development of man. Like Heraclitus and Plato before him, he recognized that the world was a dynamic affair. But he also knew that human thought had to deal with static pictures. As a result, the problem arose as to the best form of representation. If a dynamic form was selected, such as our ancestors used, "rigorous rationality is impossible."²⁷ "What is the way out?" he asked. ". . . It is the invention of new forms of representation that would account in static terms for dynamic events. In such forms the human intellect would feel at home, able to represent dynamic events in static terms, so as to satisfy rationality."²⁸ These include (among others) the afore-mentioned dating technique (Korzybski₁₉₃₃, which shows that the world is in process); the *etc.*, to make us aware that we cannot say *everything* about anything,—that our world is complicated beyond repair; the index (man¹) to indicate that the world shows no identity, that things are unique; and qualification and quantification to prevent us from thinking in an *either-or* manner.

It is true that Korzybski never called his system a "truth theory." Yet unconsciously perhaps, that was his objective. For in looking to his system we find we can apply it to a rhetorical theory which insists on keeping levels of abstraction separate, ideals which aid in disseminating the truth, and distinguishing it in others.

²⁷Alfred Korzybski, *Time-Binding: The General Theory, Second Paper*, (Lakeville, Conn.: Inst. of General Semantics, 1949), 25.

²⁸*Ibid.*

In short, we can say with Irving J. Lee, that the "probing of the general semanticist lead us to an index of the intelligence, to the 'good sense' of the speech, to the nicety with which he can, with security, rely on his evaluations, the awareness that any utterance must be dealt with as a mode of behavior, as a living issue. If his language is cluttered up with identifications, objectifications, distortions, over-simplifications—then for our survival, those evidences of immaturity and unintelligence must be revealed. If he is orientated in the patterns of the primitive, we must be protected, lest we succumb to counsel that may lead to disaster."²⁰ This is not a simple process, but the utilization of Korzybski's thought system is of inestimable aid in that regard.

CONCLUSION

It should be remembered that a naturalistic basis of values,—freedom, for example, or equality, is difficult of ascertainment even in our enlightened society. If, however, we may assume that certain aspirations for the abundant life, the fullness of being, or other natural human rights such as self-determination and self-realization, motivate and quicken the democratic pulse and hence are needful of realization, then, quite naturally a rhetorical philosophy containing the relative logical positivism that is at the heart of science and the Korzybski dialectic is the answer to our problem. This is not to say that a case might not be made for the values which have ostensibly arisen from the same womb of the biological and social evolution of man,—say that of renouncing the world, the suppression of desire and the exaltation of the passive virtues of patience, humility, resignation and obedience. These values, strong in a country with an hierarchical society such as India had, are aptly described by Herbert J. Muller. In India the caste system "represents the most astonishing attempt in history to maintain social stability and arrest change. . . . In keeping with the metaphysical ideal of a changeless reality, the religious ideal of renunciation, and the ethical ideal of passivity, the ideal of a caste system was an absolutely static order, . . . It was the closest approximation of the Platonic beehive."²¹

²⁰Irving J. Lee, "Four Ways of Looking at a Speech," *Quarterly Journal of Speech* XXVIII, 2 (April, 1942), 155.

²¹Herbert J. Muller, *The Uses of the Past*, (New York: The Oxford Press, 1952), 335.

In the above case, quite obviously the popularity of Plato's meta-physical approach to rhetoric is proper of espousal. One could say easily here that it all depends—a phrase, by the way, much used by the general semanticist.

Nevertheless, Plato's "Truth Theory," if taken whole-heartedly, is not only difficult of attainment, it is practically impossible. Even if it were feasible for any one to embrace completely his doctrine of ideas, even if one attempted vigorously to think about the universals (for these are what the "ideas" become) in the same manner as Plato, it is doubtful if any *one* person, much less any one speaker could associate himself with the "Truth Doctrine" as Plato saw it. The further difficulty here is that Plato himself would be the only criterion, and as with Marx to the Communists, interpretation of his doctrine would arise at many points, so that soon the kind of anarchy Plato despised in the oratory of Greece would be mild when compared to what would arise in contemporary times.

Difficult enough it is to stick to objective truth in rhetoric; but here at least distinguishable criteria are present for those who want to take the time and effort to ascertain them. Although this essay presents no call for a new rhetorical theory to displace the popular Aristotelian one of looking to the artistic quality of the speech, nevertheless it might enhance the repute of our times if this generation and those coming after would, in the best sense of the word, be known as the ones who looked to the facts and spoke *truth* to the world.

AN EXPERIMENTAL TWELFTH NIGHT

DELMAR E. SOLEM

EXPERIMENTAL SHAKESPEARE implies discovering an unknown principle or effect illustrating some suggested or unknown truth. At the University of Miami, The Ring Theatre's production of *Twelfth Night* deliberately attempted this experimentation through script analysis rather than imposing a style on the play or constructing a facsimile of the Globe Playhouse.

Setting Shakespeare in modern Italy, on a western ranch, in the West Indies, or utilizing three actors simultaneously for one character may produce interesting and exciting productions, but do not seem basically experimental. They may demonstrate the durability of Shakespeare, but they are apt not to reveal new aspects of his art. Circumstantial or archaeological productions may clarify facets of Shakespeare and the staging of his plays, but they may not transpose the plays to a modern production situation. Both methods can easily become conservative and traditional as replica after replica of the Globe Playhouse is constructed, or as Edwardian costume, after its first success, is repeated again and again as experimental. The modern producer must face the problem of trying to delve into the core of the drama and from this source find for the audience and himself certain universalities of action, character, and theme as he feels the dramatist presents them. While the Ring production of *Twelfth Night* lays no claim to disclosing definitive conclusions, the script analysis resulted in a production which was different and, perhaps, provocative.

While granting that the playwright of every period and civilization had in mind a special type of theatre—probably reflecting certain fundamental ideas about space, a reconstruction of The Globe Playhouse according to the theories of any particular scholar was not possible. The physical advantages and limitations of the Ring Theatre suggested other solutions more exciting. By rearranging the seats, we were able to approximate the actor-audience relationship suggested by J. C. Adams. The relation of performer

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to spectators was reconstituted so that no member of the audience was farther from the center of the playing area than he would have been in Adams' plan for the Globe. The stage area extended 28 feet into the audience and was 40 feet wide. While the size of the "inner stage" is subject to scholarly debate, our similar area extended to a depth of 12 feet from the back of the apron and was 16 feet in width. It was not separated from the rest of the stage by curtains. Two houses, one for Count Orsino and one for Olivia, three benches, and a box tree constituted a setting which permitted localization of entrances and utilized an unlocalized playing area. As a result no scenes were cut or transposed, and there was no break in the flow of the action as each scene blended into its successor in a two hour production. The basic flow of movement was toward and away from the audience with no attempt to locate scenes by stage area and a minimal amount of movement perpendicular to the sight lines. The setting helped transpose the concepts of space in the Elizabethan theatre to a modern production situation without becoming an archaeological reconstruction or involving a disregard for spatial needs which seem inherent in the play and in the scholarly studies of the Elizabethan theatre.

Textual analysis forced a divergence from comparative criticism and by motivating movement and business from the script itself eliminated much that has become traditional or conventional.

The first divergence occurred in Sir Toby Belch and Sir Andrew Aguecheek. The former is frequently equated with Falstaff—always to Sir Toby's discredit—so that he becomes interchangeable with Falstaff in production even though Sir Toby marries Maria, a lively, attractive, and intelligent wench. Sir Andrew frequently becomes an old dotard wooing Olivia although he has such lines as "And yet I will not compare with an old man," and Sir Toby states that Olivia will "not match above her degree, neither in estate, years, nor wit." It is true that Olivia is Sir Toby's niece, but this seems insufficient evidence for making him a minor league Falstaff. Consequently, this production emphasized the concept of youth and high spirits in order to clarify the love theme. Sir Toby became young enough to marry Maria and be a companion to Sir Andrew who was, and must be, younger than Olivia. These characterizations diminished the old *roue* aspects of Sir Toby, who became a fitting Master of Revels and a proper match for Maria who was a Mistress of Revels

for the *Twelfth Night* merrymaking, while Sir Andrew lost the stereotyped aspects of a doddering lover to emerge with an engaging silliness and naivete.

In this manner these characters not only retained their amusing elements, but grew in comic stature so definitely that obvious farcical devices became unnecessary and even intrusive. Comic business grew out of lines and situations rather than becoming a series of gags inserted for the purpose of putting life into a classic. Candles and pipes for farce business actually impeded the performers to the point where they were eliminated. When Sir Andrew capers there was no necessity for his being tripped to create a comic prat-fall because the good spirit of a dancing exit developed a gaiety and good humor of greater warmth and charm. Since Sir Toby and Sir Andrew only call for drink—with no indication in the script that it is delivered—tables, mugs, and kegs were eliminated to allow the focal point to become their drunkenness and their irrepressible good spirits culminating in the catch they sing with Feste. Malvolio's entrance to quell this riot gained rather than lost since he was able to enter from Olivia's house rather than through a door in a celler which obscured his motivation. Furthermore, Malvolio was kept off-stage when Feste taunts him as Sir Topas since Maria says, "He sees thee not." The attention was on Feste who played a solo scene involving rapid character changes (somewhat similar to Marcel Marceau in his David and Goliath number), parodies of exorcising evil spirits, songs and dances culminating in his idea of making some money from the letter he will permit Malvolio to write.

Following the studies of Leslie Hotson, this production costumed Feste in motely rather than the traditional parti-coloured costume of the court jester. This accentuated the homeless quality since Feste wanders from Orsino's household to that of Olivia, earning what he can by his singing (accompanied by recorder and lute) and his wit, which regularly devised means of trying to extract more money from his benefactors. The comedy and wit remained intact and Feste gained a new dimension since he became more than a jester facetiously seeking money. This motivated his furnishing "some ink, paper, and light" to Malvolio in prison and clarified the Fabian-Feste entrances in the last act. Rather than being unmotivated, Fabian pursued Feste to get Malvolio's letter—a comical

breaking of the fifth act into three distinct sections until "Re-enter clown with letter, and Fabian" signaled the end of the chase. Feste, having lost letter and potential fee, was left alone to sing his final song. Here the haunting melancholy, in addition to his comedy, develops a third major theme by adding richness and maturity to the boisterous spirit of youth and comedy of romantic love.

Perhaps some unknown effect may have been achieved. Newspaper reviewers in the metropolitan area noted that the play "has somehow burst from its burial in trite, boring buffoonery, and arisen as a play of humorous vitality that can actually invoke spontaneous laughter from a modern theatre audience." Another wrote that this was "one of the best performances of *'Twelfth Night'* I have ever attended," and a third wrote that "unless you're still suffering from the trauma of having had the bard beaten into you during your own school days I commend it heartily to your viewing." While this production, like all others, is not definitive, it seems to have been provocative and indicates that the departure from traditional production was experimental in a true sense.

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JOHN BRIGHT: THE DEVIL'S ADVOCATE

DAVID B. STROTHER

THROUGHOUT HISTORY the destiny of nations sometimes has been altered by the actions of a small group of men and, in a few instances, even by one individual. Almost one hundred years ago the fate of the Confederacy, in its struggle for independence from the Union, may well have been decided, not at Gettysburg, but in England, by John Bright. Bright's biographer, George Trevelyan, credits him "first and foremost" with having prevented British armed intervention on behalf of the South by a "hair's breath:"

... when no one knew from month to month whether England would not lend her aid to the secession ... the nicely balanced scales were turned in favour of peace, not by the action of a political party, but by the efforts of individual men—Prince Albert, the Duke of Argyll, Forster, Goldwin Smith, Mill, Cobden, and Leslie Stephen, among whom John Bright was in this struggle the first and foremost. When the 'statesmen,' the Parliament, and the press of oligarchic England made the country appear favourable to the South, Bright and his friends roused the unenfranchised masses to proclaim their sympathy with freedom across the Atlantic, and so prevented by a hair's breadth a war that would have turned the world's course into a new and disastrous direction.¹

The Confederacy had based its hopes for British recognition on two of its envoys, James Mason and John S. Slidell. Indeed, circumstances seemed to favor their success: there was a need in England for Southern cotton to revive its sluggish textile industry; the South, like Great Britain, favored free exchange of goods while the North stood for tariffs; but perhaps most important, according to Trevelyan, was the sympathy of the British government for Southern aristocracy:

The House of Commons, Whig and Tory, represented the attitude, not of England, but of Clubland ... their ... preference for polished manners and aristocratic views of life made them dislike and distrust Lincoln, while they spoke of the Southerners as *gentlemen*, as *cavaliers*, as *men that we can make our friends*.²

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¹George Trevelyan, *The Life of John Bright* (London, 1913), p. 296.

²*Ibid.*, p. 305.

Prime Minister Palmerston reflected the sentiments of the government when he characterized the North as fighting for an "Idea chiefly entertained by professional politicians:"

... the Unionist cause is not in the hearts of the mass of the population of the North ... the Truth is the North are fighting for an Idea chiefly entertained by professional politicians, while the South are fighting for what they consider rightly or wrongly vital interests.³

British hostility against the North reached hysterical proportions after the news was received that on November 8, 1861, the two Confederate commissioners had been forcibly removed from the British sloop *Trent* by Commander John Wilkes of the American frigate *San Jacinto*. Was not this extreme resentment justified? Had not the War of 1812 been fought because the United States had challenged Britain's declared right to search neutral vessels in its war against France? Now the shoe was on the other foot. Great Britain had suffered insult because of the American blockade against the South.

In Britain, war hysteria came from two sources, Parliament and the press. Although Parliament was not in session, Cobden estimated that "three-fourths of the House of Commons . . . [was] 'glad to find an excuse for voting for the dismemberment of the great republic [the United States.]'"⁴ The press, meanwhile, insisted that if the Confederate envoys were not returned, England was prepared for war in defense of her honor. The *Times* of London summarized the attitude of the largely pro-South press⁵ in the following manner:

If our present dispute with the Northern States of America should unhappily result in war, we shall at least have the satisfaction of accepting that extremity not only with the consciousness of a good cause, but with such a confidence in our power as could never have

³Philip Guedalla, *Palmerston* (New York, 1927), p. 464.

⁴Carl Sandburg, *Abraham Lincoln: The War Years* (New York, 1939), I, 363.

⁵The circulation of the *Times* was only 70,000 copies daily compared with another pro-Southern London Newspaper, *The Standard*, with a circulation of 130,000 copies daily. However, the historian, Ephraim Adams, writes that the prestige of the *Times* was remarkable: "The same articles appearing in other papers would not produce the same effect as in the *Times*. . . . The *Times* may, indeed, be called the Monarch of the Press." See, Ephraim Adams, *Great Britain and the American Civil War* (New York, 1925), II, 231.

been entertained at a like crisis before. . . . All we ask of them . . . is not to make us choose between war and dishonor.⁶

Palmerston's immediate reaction to the *Trent* incident was to move battleships and troops:

The fleet received orders to hold itself in readiness, and within a week the first military reinforcements were on their way to Canada. . . .⁷

I

This is the historical setting in which the persuasiveness of John Bright helped avert a war between England and the United States which doomed the hope of the South for British intervention in the War Between the States. Bright's prestige was high among people of the working class throughout England. He had dedicated his life to helping them by promoting liberal causes: he agitated for the Reform Act of 1832; he was a leading spokesman for the Anti-Corn Law League which had its culmination in the Free-Trade Act of 1846; and he was preparing the groundwork for a campaign to enfranchise additional millions of workers.

The instrument which established this rapport between Bright and the working class was his orations which, like all important political speeches, were "reported fully and read with great interest by a politically conscious public."⁸ But what were the arguments used by Bright in an effort to preserve British neutrality during the critical month of December 1861? I propose to contrast Bright's arguments with the views representative of the British government's stand on the affair of the *Trent*. I will present portions of two speeches: one by Edward Horsman, a member of Parliament whose views on the American question are "all but universally accepted in this country,"⁹ and the arguments of John Bright.

Neither speaker confined his arguments and appeals exclusively to the subject of the *Trent*. In addition, both gentlemen discussed the motives for and the general conduct of the American conflict.

⁶*The Times* (London), December 4, 1861, p. 8. Hereafter, I shall simply refer to *The Times*.

⁷W. B. Pemberton, *Lord Palmerston* (London, 1954), p. 307.

⁸Joseph O. Baylen, "John Bright as Speaker and Student of Speech," *Quarterly Journal of Speech*, XLI (April 1955), 160.

⁹*The Times*, December 12, 1861, p. 8.

Mr. Horsman viewed the illegal removal of the Confederate envoys from the *Trent* a violation of international law committed "with the contemplation of the future grandeur of the great American republic."¹⁰ Horsman believed that it was England's duty, in the interest of America as well as Europe, to show the United States that respect was founded on "her own regard for international obligations." Mr. Bright, on the otherhand, maintained that Britain must share the responsibility for the American war and must strive to tighten the bond which "unites this country with their friends and brethern beyond the Atlantic."¹¹

II

On December 10, 1861, twelve days after news of the *Trent* had reached England, Edward Horsman, a member of Parliament from the constituency of Stroud, England, and former Chief Secretary for Ireland under Prime Minister Palmerston, delivered an address on the American question in Stroud. The occasion for the speech was briefly described as follows:

This afternoon the Right Hon. E. Horsman, M.P., addressed his constituents in the Subscription-room of this town. There was a very large audience, and the right hon. gentleman was well received.¹²

Horsman began his speech by referring to Britain's policy of non-intervention in the internal affairs of other states. When these affairs assumed international proportions, however, as in the case of the *Trent*, they became the concern of England.

In the partition of the speech, Horsman previewed two ideas: first, according to the law officers of the crown, the affair of the *Trent* violated international law, and secondly, since England had become a party to the internal affairs in America, the origin of the War would be discussed.

He then presented the argument that the war began for a reason other than the abolition of slavery:

The partisans of the North say it is a war for the abolition of slavery. Well, what evidence is there of that? President Lincoln denies it in toto, and he says he would be no party to a war for the

¹⁰*The Times*, December 11, 1861, p. 8. Subsequent quotations from Horsman's speech are contained in this reference.

¹¹*The Times*, December 6, 1861, p. 6. Subsequent quotations from Bright's speech are contained in this reference.

¹²*The Times*, December 11, 1861, p. 8.

abolition of slavery. The official members of the cabinet have all repeated the same denial. . . .¹³

Horsman then expressed sympathy for the South, since the Northern States sought only to "perpetuate slavery, to combine all the profits of slavery with all the advantages of professed abolition."

From this point on his arguments seemed to lack logical consistency. While Britain did not condone the practice of slavery in the South, she clearly recognized that the origin of the war was in the South's desire for independence and the North's desire for "empire:"

I believe that 99 out of every 100 impartial Englishmen feel that Earl Russell¹⁴ told the truth clearly and forceably, when, in a speech which he made not many weeks ago, he defined the cause to be that the North was fighting for empire and the South for independence. . . . We know that the Northerners have been swelling almost to bursting with the contemplation of the future grandeur of the great American republic, embracing one whole continent, with a population so vast and so compact in its structure that it would give the law to all the other nations of the world. . . . On the otherhand, the Southerners say that they desire immediate independence and that they prefer independence to the yoke and partnership in future grandeur.

Along with this desire for "empire," the North had made the menacing of England a profitable enterprise:

The newspapers are sold by it, the members of Congress get their elections by it, the Presidents mount the highest steps of the ladder by it.

Horsman continued to say that if war came, British armament, when judged by past standards, was ready to do battle:

Now, if we look at the two countries, it is a remarkable fact that there never was a period when the North was so weak—there never was a period since the peace of 1815 when England was so strong. But we must remember that the weakness of the North is not admitted; on the contrary, they are ready to push at the South, dispose of England, and help themselves to Canada.

In the peroration, Mr. Horsman repeated his sentiment that if war should come may it serve a lesson on the North as "bloodless[ly] as possible:"

¹³At this time the United States government took the position that slavery was not to be extended into its territories. Slavery had not been abolished.

¹⁴This is a reference to John Russell, Foreign Secretary in Palmerston's ministry. Russell accepted an earldom in July of 1861.

All we pray is that, if this war is to take place, it may be as brief as possible, as bloodless as possible; that, while it may give safety to England, it may also be a blessing from the lesson it teaches and the high inducements it holds out to America herself.

III

A week earlier, on December 4, John Bright presented the views of the minority at a dinner given in his honor in the textile community of Rochdale. In addition to the Mayor of Rochdale and other lesser dignitaries on the platform, "about 250 gentlemen were present, being as many as the public hall could accommodate, and the galleries were filled with numerous assemblage of ladies. . . ." ¹⁵

Bright's speech had been awaited as a "necessary preliminary to action," as a Mr. Bazley, a member of Parliament, expressed it:

. . . in the House of Commons I hear on every occasion the inquiry, "What will Bright say?" ¹⁶

Even the critical *Times* indicated that in all crises there was needed a "Devil's Advocate, whose duty it is to pour cold water upon the general enthusiasm."

In any great crisis we are always anxious to hear Mr. Bright. His speech is waited for as a necessary preliminary to action. If insult has been done to us as a nation, if our commercial interests require a definite course of policy, and if the country is unanimous and we have all thoroughly made up our minds, we then instinctively pause, and wait for the speech of John Bright. They do the same thing at Rome when they have resolved to canonize a saint. There is a DEVIL'S Advocate, whose duty it is to pour cold water upon the general enthusiasm, and to show that the proposed saint . . . was . . . worse than other people. It is a very useful institution, and therefore we have been always foremost in supporting that great analogous British institution, John Bright . . . who is always ready to recapitulate, at the shortest possible notice, all that can be said against England and in favour of her enemies. ¹⁷

After toasts to "The Queen . . . The Houses of Parliament . . . the Health of Mr. Cobden . . . and the Health of Mr. Bright . . . amid tumultuous cheering," ¹⁸ Bright began his speech.

He viewed the American struggle as one which should occupy British concern, not because of its international complications, but because "England is the living mother of great nations on the

¹⁵*The Times*, December 6, 1861, p. 5.

¹⁶*Ibid.*, p. 6.

¹⁷*Ibid.*, p. 5.

¹⁸*Ibid.*

American and Australian continents, and she promises to belt the whole world with her knowledge, her civilization, and even something more than the freedom that she herself enjoys."

The causes of the present struggle between the North and the South, as explained by Bright, were void of the emotionalism present in Horsman's speech. He drew upon historical data to link the causes with two factors. First, slavery was originally promoted by British trade policies. In the 18th century, he cited Thomas Jefferson's protest against the British Government which "prevented the colonists abolishing slave trade, preparatory to the abolition of slavery itself" Now, the slave system had grown large because of the increased need of England for Southern cotton. The second cause of the struggle was the loss of southern political power in Washington as a result of Lincoln's election to the presidency:

. . . if we look at the Government of the United States, almost ever since the Union, we shall find that the Southern power has been mostly dominant there. If you take six-and-thirty years after the formation of the present constitution . . . you will find that for 32 of those years every President was a Southern man; and if you take the period from 1828 until 1860 you will find that on every election for President the South voted in the majority. . . . [the election of Lincoln] was followed instantly by secession, insurrection and war.

In reply to the law officers of the crown, who declared Wilkes' action a breach of international law, Bright urged caution in accepting this judgment too quickly. International law was not based upon the judgment of one nation, but of many, and it "consists of opinions and precedents for the most part, and it is very unsettled." Bright further pointed out precedents to support Wilkes' actions:

. . . 50 or 60 years ago, during the wars of that time, there were scores of cases that were at least as bad as this, and some infinitely worse. And . . . I could easily place before you cases of wonderful outrage committed by us when we were at war, and for many of which, I am afraid, little or no reparation was offered.

Bright pictured the consequences of a war with the United States in terms of the affects it would have on the health and pocketbooks of the British people:

When your sailors and your soldiers, so many of them as may be slaughtered, are gone to their last account; when your taxes are increased, your business permanently injured; and when embittered feelings for generations have been created between America and

England, then your statesmen will tell you that 'we ought not to have gone into the war.'

Then came his appeal for moderation and caution. If Great Britain entered the war, it could not escape the very consequences which befall any nation which chose such a course of action. And the leaders would surely blame the results on the hysteria of the people:

. . . they will very likely say . . . 'What could we do in the frenzy of the public mind?' Let them not add to the frenzy, and let us be careful that nobody drives us into that frenzy . . . let us, I entreat you, see if there be any real moderation in the people of England, and if magnanimity, so often to be found among individuals, is not absolutely wanting in a great nation.

In his concluding remarks, Bright again referred to the bond uniting the people of two great nations which could be broken only by "misrepresentation the most gross:"

There may be men who dislike a democracy and hate a Republic; there may even be those whose sympathies warm towards the slave oligarchy of the South. But of this I am certain, that only misrepresentation the most gross, or calumny the most wicked, can sever the tie which unites the great mass of the people of this country with their friends and brethren beyond the Atlantic.

The *Times* was quick to reply to Bright. It confidently proclaimed that "even the comparatively moderate speech of Mr. Bright is but a voice without an echo."¹⁹ It dismissed his treatment of the *Trent Affair* as partaking "too much of the character of buffoonery to be upon a level with the importance of the subject."²⁰ But the *Times* had not yet disposed of the "echo." The next day it devoted another editorial to the speech. This time the editorial linked America with the living realization of Bright's "darling theories:"

Mr. Bright's elaborate speech on America can be translated into half-a-dozen sentences of plain English. America was his favourite country, the living realization of his visions and views. In its institutions the expression of his darling theories. . . . All our old English usages were judged by this contrast, and generally pronounced as wanting . . . we cannot go along with Mr. Bright in thinking one

¹⁹*The Times*, December 6, 1861, p. 6.

²⁰*The Times*, December 7, p. 8.

side so right that it ought to have all our wishes, and the other so wrong that nothing can be too bad for it.²¹

Trevelyan called Bright's speech "the first, or at least the clearest note of battle for the North that had been sounded over here [in Great Britain]." ²¹ This speech marked the beginning of a holding action. While pleading with his fellow Englishmen for caution, Bright urged Lincoln and Seward to release the two envoys for the sake of peace between the two countries. On January 9, the Palmerston government accepted the offer of the United States to release Mason and Slidell and the clouds of war seemed to lift instantaneously:

We draw a long breath, and are thankful. The suspense which has endured so long, and has weighed so heavily upon our peaceful avocations, has at last terminated. We are once more able to . . . busy ourselves about our own domestic affairs.²³

IV

In summary, all England knew that as long as the North permitted the practice of slavery within her own borders, the War Between the States could not logically be considered a war for the abolition of slavery. Horsman, then, accused the North of starting the War in order to satisfy its desire for empire. Bright linked Britain's trade policies and the South's loss of political power as the primary causes of the war. To Horsman, the *Trent Affair* was clearly a violation of international law. But in Bright's opinion, if the affair involved international law, then it had to be judged by all nations. On the subject of a possible war, Horsman appealed to the honor of the British flag while Bright implored the people to consider the real consequences of any war—loss of life and possible bankruptcy. In Horsman's view, America had to be taught a lesson. But Bright clearly emphasized the close kinship of England and America.

The kinship between these two great nations exists today with historical blemishes from the affair of the *Trent* but no scars thanks, in part, to the "DEVIL'S Advocate."

²¹George Trevelyan, *op. cit.*, p. 313.

²³*The Times*, January 9, 1862, p. 8.

THE TELEVISION ACTOR

TOM C. BATTIN

ARE YOU A GOOD ACTOR? If you are, then you can act in the medium of television. Any good actor can adapt to any medium; ability is the all-important factor.

Let us assume that anyone wishing to enter the field of television acting has had some training in the basic techniques of acting. It is important to point out that the style of acting found in arena theatre is more closely related to TV acting than that being done in proscenium theatre or in motion pictures simply because it offers the actor an opportunity to be more intimate, more conversational and more "natural" in his relationship to his audience than does any other style. Since television is an intimate medium requiring closeness, naturalness, and a vocal projection that is conversational, we can readily understand why it is much easier for those in arena-theatre to make the transition to the TV medium.

The stage actor is accustomed to playing on a stage where usually he has a wide area in which to move, and he plays to a captive audience of hundreds of people. He must be able to make himself heard and understood by those in the rear of the theatre as well as those in the balcony. Since movements must be broad enough for everyone to see clearly, an enlargement or exaggeration of that normal to a real-life situation is required. In TV the actor's stage is relatively small; he plays to a very small audience, usually two or three persons sitting in the comfort of their living-room. Therefore, the TV actor must develop a naturalness which the intimacy of the medium demands.

Because of the peculiarities of camera lenses, the TV actor appears to be playing to each individual member of his audience. He is not separated from his viewers by an orchestra pit or a stage apron. Each viewer has a front-row seat and is as close to the actor as to the TV set. However, this distance will vary somewhat according to the camera positions set up by the director. The director, by choice of camera shots, can place his actor as close to or as far away from the viewers as he wishes. All the various shots or pictures of

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the actor seen on the screen add to the dramatic emphasis and the empathy experienced by the viewers.

The TV actor must understand that his viewers can easily walk out on him any time they wish; and, therefore, he must do an exceptionally fine piece of acting to hold his audience. When speaking, the TV actor is not concerned with volume as such for projection, but must concern himself with dramatic intensity, a conversational manner of speaking motivated by his emotional reactions.

Projection of lines is made easy for the TV actor since the microphone is usually suspended on a boom just above his head where even a whisper may be picked up and distinctly heard by the audience. When he moves, the microphone follows him; and he is not concerned with speaking directly into it as he would in a radio play. He must learn to control volume, must learn to work with the microphone; he must train himself to be conscious of cameras and microphones, yet, not allow this consciousness to be obvious to his viewers.

The TV actor speaks his lines to produce the quality and the effect of real conversation. In television there is no place for mechanical declamation, no place for a vocal gymnastics. Thinking and speaking in a TV play involve much the same mental action as thinking and speaking in a real life situation. If the actor completely understands the character's lines, then he will be able to express them naturally. He must be certain he understands, visualizes, and realizes the meaning of the lines before he can do a good piece of acting in TV. He must always be cognizant of the intimacy of the medium and the naturalness it demands of the actor.

The TV actor's job is to create a character which will be accepted and believed by his audience. To create he must feel; his emotions must be real; they cannot be staged. The all-revealing TV camera emphasizes any artificiality displayed by the actor. Experience in real-life situations and a profound understanding of human nature are of very great importance to the TV actor. He must study religiously the human being in action. The actor must believe, think, act, and respond in every respect as the character he is portraying would do in real life.

Since TV acting demands that the actor be natural in every respect, and since the actor's medium is his body, it is quite evident that, if he employs the naturalness which he exercises in his everyday activities, he will be able to adapt more readily to the TV

medium. The mannerisms, the sincerity, and honesty displayed in everyday living should be transferred to the TV screen by the actor. Pure motivation is the key to his actions, his facial expressions, his every movement, because whatever is shown externally is usually motivated by what is going on internally.

When the actor is able to realize a prescribed role as the playwright has conceived it, and when he is able to enact that role so that the viewers believe in its reality and individuality, then and only then does he have characterization. To give character to a role means to endow that role with the mental facilities, the emotions, the peculiarities of personality, the physical aspect, and the personal mannerisms which are the integral part of a particular human being. Characterization is a matter of analysis and synthesis.

The TV actor has two problems in connection with the creation of a character. First, he must discover wherein the person he is attempting to bring to life is similar to himself and others, and where the person differs from himself and others. Secondly, he must assimilate all this material and mold it into a plausible reality within the boundaries of the TV play. In TV nothing must intrude between the actor and his task. No momentary diversions must disturb him from the business of doing and being what the playwright has intended for him. The many things going on in a TV studio could be very distracting to the inexperienced actor. If he is to achieve his task of creating a role he must have the ability to remain absorbed throughout the complete execution of the role. This depends upon a thorough development of what we call concentration.

The TV actor must learn restraint, must be able to underplay to a certain extent, unless the script indicates the scene to be done otherwise. In TV acting, movements, business, speech, use of voice, thinking, are almost identical with these things when in a real-life situation. Imagination plays a very important part in the success of his characterization; this is his creative power, and, properly directed, it will enable him to create ideal mental experiences so necessary to good acting. The TV actor must, in a sense, step into the body of the character; he must put into the role the mental facilities, the actions, the emotions, mannerisms, physical aspects, the personality traits, everything that goes into the makeup of the human being. The actor must find the flair for characterization within himself, no matter how small the flair may be; and then he must blow it up to the proportions needed to develop the character.

The TV actor must be sensitive and creative, virtues which require the development of a keen sense of observation. In developing this sense of observation the actor will become alert and aware of the many little things which contribute to the over-all development of a character. Because of the immediacy of the TV medium, alertness is a very necessary qualification. In TV acting everything must be right the first time; there are no re-takes as in motion pictures. The TV actor must, at all times, realize what he is doing; and this realization means a very vivid understanding of all things that are of great significance to the creation of a character. The TV actor must know and understand every line in the entire play. He must be conscious of his relation to all other members of the cast, be aware of what other actors are doing and what they are going to do. This is his only means of maintaining pace and sustaining the mood of the play.

Because of the intimacy of the TV medium the director must use the medium shot and the close-up shot throughout most of the play. This means that most of the time the audience is seeing only portions of the setting. However, the actor is still housed in the entire set, whether it be a small corner or a large living room. He must relate himself to his environment accordingly, even though the camera shot may be a close-up of his head and shoulders. When it is necessary to show the entire set or scene, because of its importance to the relationship of actor to set, the director will use a wider shot. These techniques the actor must know and learn to work with during the presentation of a play on television.

The TV actor must be a master of pantomime simply because he is working in a medium that is essentially visual; and since most human beings are quite visual minded, they are impressed more by what they see than by what they hear. The actor must do most of the creation of a character through the medium of pantomime. Often times a scene may call for quite a lot of movement and business without any or perhaps very little accompanying dialogue. Therefore, the actor must convey meaning through movement or pantomime. To develop this technique the actor must make a thorough and complete study of the human being in action.

On the stage the actor plays to the audience only when the dialogue motivates this type of action. At times he does what is termed as "cheating" to his audience, he plays a little toward his audience without being obvious. This is also true of TV acting, the

actor at times will cheat to one of the cameras and still not look directly into the lens of the camera. There are other times when he will deliver his lines directly to one of the cameras, such action having been planned in a previous camera rehearsal. The TV actor must realize that the camera takes the place of his audience, it becomes the eyes of his audience and he plays to an individual and not to a group or mass audience. Television enables the actor to step into the intimacy of the living room and this gives the audience a sense of much greater "closeness" than is sensed in theatre or motion pictures.

The actor must be cognizant of the fact that the director is varying his camera shots, using the close-up, the medium shot, long shots and modifications of these three types of shots, yet, he must not appear conscious of being surrounded by cameras. Because of the great number of people involved in the production of a TV play, the studio will be somewhat alive with people moving about, and this can be a distraction to any actor unless he trains himself to ignore this.

When emotions are indicated by facial expressions, the shot will be in close-up, and the actor must feel completely the natural emotion to be expressed. If this is the least bit false, or overplayed, the camera will reveal it. Facial grimaces, distortion of features, physical expressions of any kind other than natural, will be obvious to the TV audience. The TV actor must learn to sense the true life expression of all emotions. He must use restraint, often underplay, in order to create the reality demanded by the TV medium.

In television, scenery is much more realistic than that used on stage, and this helps the actor to sense his environment more readily. He must visualize strongly enough to surround himself with the environment in which he is to play the scene. This close relationship with set, other actors, props, *et cetera*, must be established very vividly before the actor can create the character as a living thing, obvious to his audience and to his fellow actors. The actor sees all this externally; it becomes a real life situation and environment and he must move and live in it as such.

In TV acting it is essential that the viewers notice important movement. To achieve this, all movement should be used with a definite purpose and kept carefully under control. The eye is quick to observe movement and follow it. The mind readily becomes interested in movement, in fact, so much at times, that the movement may blank out the dialogue if the visual attraction is strong

enough. Therefore, the TV actor must look for motivation in regard to the rate or speed of the movement.

There are several kinds of movement; (1) movements essential to the plot or which are motivated by the dialogue, (2) movements essential to characterization, and (3) movements which are purely technical such as those planned by the director in order to get picturization. In TV all movement has a definite value in the sense of attracting attention and holding attention. The TV actor must always keep in mind that he is working in a medium which is essentially visual and that motion is one of the basic ingredients of good television. The actor must watch the relative strength of all movements and gestures and give them strength or weakness in proportion to the emphasis inherent in the line, situation or characterization. He should learn to develop a variety of emphasis and avoid over-emphasis of movement.

Finally we must consider dialogue. If we analyze the basic requirements of good dialogue we discover that it must have clarity, expressiveness, and a rhythmic cadence in harmony with the mood of the play. The richness and vitality of dialogue will depend upon the sensitivity, responsiveness and acting ability of the entire cast. Emphasis in dialogue is of great importance to the actor in creating and sustaining character. Words, phrases, and sentences may be given emphasis in several different ways: (1) by a change in volume, pace and pitch, (2) by a change in voice quality, (3) by a dramatic pause, (4) by a break in rhythm, and (5) by inflection.

In a sense the TV actor must have a photographic mind simply because he must be able to memorize lines in a very short period of time. Thus, he should memorize ideas before he attempts to memorize the exact words in each line of dialogue. This means the actor must carefully and wisely analyze the dialogue; he must probe deeply, for within lines and business he will discover clues to assist him in creating a character.

A final word to the potential TV actor: Develop an analytical mind, think, probe deeply, develop your senses to an acute point, study the human being in action, follow the dictates of naturalness, gain experience, become well-acquainted with the technical aspects of TV, and you will have taken some of the most important steps toward preparation for acting in the medium of television. But, also remember, *THERE IS NO HONEST SUBSTITUTE FOR GOOD ACTING.*

A STUDY OF THE ATTITUDES OF INDUSTRIAL MANAGEMENT PERSONNEL TOWARD COMMUNICATION

DWIGHT L. FRESHLEY

THE NUMBER OF publications between 1945 and 1955 on communication in business and industry suggests long overdue attention to an important aspect of our modern society. The treatment of the word *communication* itself gives some indication as to the evolution of interest in this area. Up until recently, communication (or communications) generally referred to the mechanical means of transmitting messages, to wit, the early twentieth century emphasis on the machine, not the man. The term *communication* as used in this study, however, will mean the use of meaningful symbols of thinking and behaving by the individual for the purpose of influencing thinking and behavior of other individuals in social situations.

A review of the speech literature over the past thirty years demonstrates an interesting trend in the attention business and industry has given speech. Woodward claimed in 1932 that public speaking was deemed more important to adult students than private speaking.¹ By 1951, however, the emphasis had shifted not only to private speaking but to human relations, according to Zelko.² Attitude studies began with workers in the classic Western Electric Researches from 1927 to 1939, expanded to include studies of management attitudes, and have become an integral part of modern social control.

This study is concerned specifically with the attitudes of industrial management personnel toward certain propositional statements or hypothetical principles about communication. The writer defines attitude for this study as a measurable psychological tend-

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¹Howard S. Woodward, "A Few Questions About Business Speaking," *Quart. Jour. of Speech*, XXVIII (June, 1932), 405-421.

²Harold P. Zelko, "Adult Speech Training: Challenge to the Speech Profession," *Quart. Jour. of Speech*, XXXVII (February, 1951), 57.

ency which influences a person to act or react for, against, or indifferently to something in the environment.

The rationale for this approach includes the following assumptions. Effective communication is a foundation for sound management.³ There are many agreed upon hypothetical principles of effective communication in industry. Attitudes toward these hypothetical principles influence communication practice. Attitudes are measurable. The statements used to test attitudes toward communication are representative of the most important dimensions in the communication process.

The objectives of the study, then, are: (1) to construct an indirect attitude test which will probe the attitudes, feelings, or sentiments of management personnel toward communication and which will serve as training material in management training programs; (2) to relate these attitude test scores to five variables inherent in the industrial communication situation, namely, size of company, levels of management, years of management experience, age groups, and number of people under supervision.

I. PROCEDURE

Any effort to measure should satisfy at least three criteria. First, there should be careful definition of what is to be measured. Second, the measuring instrument should have demonstrated reliability. Third, the measuring instrument should have high validity, *i.e.*, should actually measure what it purports to measure.⁴

Communication and attitude have both been broadly defined. For the purpose of this study, attitude toward communication in the industrial context will mean the tendency to favor or disfavor a particular method, policy, or principle of transmitting some kind of symbolic meaning from one individual to another (or others).

To define and refine further the content area to be measured, a systematic approach to the theory of communication was employed. First of all, all available pertinent literature was examined for statements which could be interpreted or accepted as tentative propositions concerning communication in business and industry. Over a hundred sources of books, pamphlets, and periodicals pro-

³Ray W. Peters, *Communication Within Industry* (New York, 1949), xiv.

⁴Robert P. Bullock, *Social Factors Related to Job Satisfaction*, Research Monograph, No. 70 (Columbus, Ohio, 1952), 7.

vided over four hundred statements which became the initial basis for statement selection.⁵

The list was then classified according to several dimensions of the industrial communication situation. These included company policy or control, management communication down, content or message, methods or media, style, employee or subordinate communication up, training, and evaluation. These were subsumed by the broader dimensions in communication theory, namely, communicator, symbol systems or methods, and communicatee. The list was narrowed down to two hundred statements which included twenty-five of the most frequent appearing or generally accepted statements from each of the eight categories above. Seventy-five items were used in the pretest form.

The testing instrument used in this study was an indirect test combining several approaches. The items consisted of a very briefly described incident which attempted to duplicate a typical industrial communication situation (satisfying Basin's early criticism of the lack of real life duplication⁶ and Wherry's more recent dictum that a situational analysis is needed.)⁷

The incident is followed by five alternative solutions involving different communication tenets. In the actual writing of the items, the author started with one of the seventy-five representative statements and built the incident around it. For example, one of the propositional statements read, "Line managers are often lulled into poor communication by the fact that they can order an action without first gaining acceptance of it." The incident which grew out of this was:

A Friday morning rush job of reupholstering davenport cushions could have been met either by working late on Friday, working the whole line on Saturday morning, or splitting it up. Alex, the line manager, ordered the line to stay late Friday afternoon. Morale sagged and production decreased the next week.

The five alternatives for this incident were:

⁵The author is indebted to Dr. Franklin Knowler and to Mr. Thomas H. Dudgeon, Communications Manager of Nationwide Insurance Co., for their valuable help in locating, classifying, and selecting material for this list.

⁶Read Bain, "Theory of Attitudes and Opinions," *Psych. Bull.*, XXVII (1930), 367.

⁷R. J. Wherry, "Item Analysis," *Handbook of Applied Psychology*, D. Fryer and E. Henry (eds.), (New York, 1950), 177.

1. Alex was lulled into poor communication practice because he was able to order an action without first gaining acceptance of it.

2. Alex's paramount interest should be the work satisfaction of his workers.

3. Alex's only concern must be immediate production and delivery and not communication.

4. Alex should at least try to see what the leaders in the production line prefer.

5. Alex should not waste time consulting his personnel to make production decisions.

The five alternatives were structured so that, in the author's mind, the accepted proposition (Alternative 1) should be most desirable (or best communication principle), the others as: next most desirable (Alternative 4), most neutral (Alternative 2), next least desirable (Alternative 3), and least desirable (Alternative 5). The alternatives were constructed so as to present probable choices of action which might be used by persons with different attitudes toward communication. The continuum might be thought of as running from a democratic to an autocratic attitude.

The seventy-five item pre-test was then submitted to thirty-five subjects who comprised the expert group. The responses were coded and medians and Q values were computed for every alternative. The median became the scale value for the alternative in the final form except where obvious rewriting was needed to correct misinterpretation. The Q value, or ambiguity score, served to eliminate ambiguous items.

Fifty items were retained from the pre-test and cast into parallel forms, hereafter called Forms D and F. The first ten items in each form were the same; hence, each form contained thirty items. The forms were then distributed personally to seventeen industries in nine cities located in two states. The industries ranged in size from 500 to 20,000 employees. The representatives of the industries were asked to distribute the tests in random fashion in order to secure a representative sample.

II. ANALYSIS OF DATA

In the development of an indirect scale to measure management personnel's attitude toward communication, this study combined the statistical approaches of Thurstone and Likert in their measuring attitudes "directly" and the item analysis techniques which are widely used in building achievement tests.

In using the modified Thurstone technique in the pre-test, twenty-four subjects' responses were coded and served as a basis for eliminating items and modifying the scale values on certain alternatives in retained items. The twenty-four subjects were regarded as approximating a validating group of experts. It was the intention of the author when constructing the *a priori* key to the pre-test to offer five alternatives which were realistic types of communication behavior, including a best hypothetical principle, the choosing of which would indicate strongest belief in, or favorable attitude toward communication. In almost every item, the alternative which contained the hypothetical principle being tested, was confirmed by the pre-test group.

The Q value, previously used by Thurstone in attitude scaling,⁸ is a measure of ambiguity. It indicates the interquartile range to which the alternative has spread. In this 1 to 5 scale the lowest possible Q was .25 and the highest, 2.0. With this as a point of departure and inspection of the actual results as an empirical guide, the choice of .75 was made as the Q value above which items would be eliminated. In light of the possible spread, this was thought to be a fairly rigorous standard. The average Q score for the entire pre-test form was .714.

Two hundred answer sheets, equally divided between final forms D and F, were coded for number of answers right using the revised key. Papers were also given a total score, giving credit for the keyed scale value for the alternative chosen.

The split-half reliability technique was used employing the Pearson product-moment correlation. The correlation coefficient for Form D using the expert key was .56 (see Table I). The Spearman-Brown formula for correction for length was then applied and produced an *r* of .72. The Form F correlation was .481 and .658 when corrected for length. The reliability coefficients of both forms are significant at beyond the 1% level of confidence.

⁸L. L. Thurstone and E. J. Chave, *The Measurement of Attitude* (Chicago, 1929), 36.

TABLE I

RANGE OF SCORES, RELIABILITY CORRELATION COEFFICIENTS, AND
STANDARD ERROR OF r FOR FORMS D AND F USING EXPERT KEY

	Form D	Form F
Range of Scores	86-144	98-146
Correlation Coefficient*	.721**	.658**
Standard Error of r	.048	.057

N=100; perfect score on both forms=150

* Corrected for length

** Significant at the 1% level of confidence

After item analysis was completed on the two forms, certain items were re-keyed and a second reliability test was computed using the scores from the new key. On Form D, the revised key split-half reliability coefficient was .462 and .632 when corrected. The standard error here was .060. The explanation for the lower r on the revised key would seem to be that three out of four items which were re-keyed were odd numbered items and this increased instead of decreased the deviation between odd and even number of items which were answered "correctly." On Form F, the revised key split-half reliability coefficient was .845 and .916 when corrected. The standard error here was .016. Form F had only three items re-keyed. (See Table II).

TABLE II

RANGE OF SCORES, RELIABILITY CORRELATION COEFFICIENTS, AND
STANDARD ERROR OF r FOR FORMS D AND F USING REVISED KEY

	Form D	Form F
Range of Scores	90-149	99-149
Correlation C Coefficient	.632**	.916**
Standard Error of r	.060	.016

* Corrected for length

** Significant at the 1% level of confidence

Since the reliability of a test refers to the consistency of scores obtained by the same individuals on different occasions or with different sets of equivalent items and predicts the range of fluctuation likely to occur in a single individual's score as a result of irrelevant chance factors,⁹ it is concluded that Form D with an r

⁹Anne Anastasia, *Psychological Testing* (New York, 1954), 94.

of .63 and Form F with an r of .916 would likely get the same responses from the individual tested if the test (or its equivalent) were repeated. Also, the reliability suggests that these communication attitudes are relatively generalized traits.

Difficulty indexes and item-test correlations were derived for each item. The papers were dichotomized at the point below which 50% of the scores fell. Total scores rather than right answers were used here on the basis that the subjects were given credit for every response. Difficulty indexes were generally high on Form D with 18 items having a difficulty score over .65. Form F had 16 items with .65 or higher scores. The mean difficulty scores for D and F were .621 and .605 respectively. The mean difference between them was 1.6. If this were a strict achievement test, these scores might be interpreted as indicating that the items were generally easy. However, since the measurement of attitude is sought, this may indicate that since a majority of subjects scored high on over half the items in each form, they are demonstrating a favorable attitude toward communication.

The item-test correlation was computed by using the Abac for item-test correlation from percentage of upper and lower 50% passing the item. The use of the Abac makes the calculation of the item-test correlations much less laborious but offers approximately the same accuracy as other methods. The average item-test correlation for Form D was .435 and for Form F was .500.

It will be remembered that the final forms D and F contained ten duplicate items. To determine whether the two groups of 100 subjects for each form came essentially from the same population, a t test was computed to determine the significance between the means of the number of items out of ten answered correctly. In Form D, the mean number of correct answers from the ten items was 5.87. In Form F, the same ten items yielded a mean of 5.85. The t test result was .8822 which, for 98 degrees of freedom, is not significant. Thus, it can be concluded that both groups of 100 subjects came from substantially the same population.

A final objective of the research was to discover the relationships, if any, between five variables and the subjects' scores on the test. The variables selected were: size of company, level of management, age, years as part of management, and number of people under direction.

Chi squares were computed for the "high" and "low" scores on the test. The midpoint in the 100 test papers below which 50% of the scores fell was chosen as the point of dichotomy. The subjects were also divided into two groups in these variables. In the size variable, companies were divided into above and below 1500 employees. Level of management, for descriptive purposes, was divided into line and staff management. These labels are not as discrete in management itself as it is described in most texts but for our purposes general foremen, small department supervisors, and the like were considered line management, while personnel department executives, accountants, engineers, company officers and the like were considered as staff management. Years of management experience was divided at 10 and 11 and the age variable was dichotomized at 50. The results can be seen in Table III.

TABLE III
CHI SQUARE FOR THE VARIABLES FOR
ATTITUDE TOWARD COMMUNICATION

Variables	Attitude Scores	
	Form D	Form F
Size of Company	1.3637	7.7179*
Level of Management	2.9546	3.9307*
Age	1.7061	2.2844
Years as Part of Management	3.6339	.6167
Number of People Under Direction	.0989	.6669

* Significant at either the 1% or the 5% level of confidence

III. CONCLUSIONS AND SUMMARY

The specific conclusions drawn from this study were derived from the results of an indirect attitude test of 200 management personnel from fourteen different companies in two states and is most directly applicable to them. The skewed range of scores indicated, however, a knowledge of and favorable attitude toward the hypothetical principles sought to be tested and, therefore, gives some more refined confirmation of these tenets which have been propounded in the literature so frequently. If we accept this conclusion that there seems to be a confirmation of these principles or tenets, then the study has implications for most all industries.

The specific conclusions, then, are:

1. A reliable test of attitude toward some of the hypothetical principles of industrial communication can be constructed and used. Though the test is designed to measure attitudes, it could also be used as a test of knowledge about communication principles.

2. There was a significant difference in the attitude test scores made by management personnel representing companies of different size and, also, by management personnel representing different levels of management.

3. There was no significant difference in the attitude test scores made by management personnel representing groups with different age levels, groups with different years of management experience, and groups having different numbers of people under their direction.

The author makes no extreme claims for this test. Its chief value, at least in the beginning, will probably be to furnish useful training material for executive training programs. Also, since there is a current interest in many business and industrial concerns in the research on and development of human relations programs, the present study may make some contribution to training material in these areas.

FIVE ELECTRAS — AESCHYLUS TO SARTRE

W. ERNEST VINCENT

THROUGHTOUT THE HISTORY of literature the character Electra appears and reappears, yet at no point is she exactly the same character. In the five plays which are studied here, I have attempted to show the various characterizations that have been given her.

Electra has only one characteristic common to all of the plays. This is the love for her father and brother and the hatred of her mother and her mother's lover.

It might be well to recount the classical story or myth behind this family. In the beginning, Zeus had a son, Tantalus, who in turn had a son, Pelops. Pelops married Hippodomia, by which union the sons Thyestes and Atreus were born. Later in life an argument arose between the two sons over the kingdom, in which Thyestes lost and was banished. Atreus, in a guise of friendship and forgiveness, invited Thyestes back to a banquet, failing to mention that the main course consisted of his, Thyestes, sons. When Thyestes found out what had happened, he placed a curse on the house of Atreus. This curse was the basis for all of the future trouble suffered by the house of Atreus.

Now Atreus had two sons, Agamemnon and Menelaus, who married the two daughters of Tyndarus, Clytemnestra and Helen. Helen tired of Menelaus and ran away with Paris of Troy. This was an affront to the house of Menelaus, not so much in the loss of Helen but because a guest had violated the hospitality of his host. Therefore, Menelaus asked Agamemnon to join him in the sack of Troy and the return of Helen. They raised an army and left, but because of bad weather were grounded. To calm the sea again, the Goddess Artemis demanded the sacrifice of Agamemnon's daughter, Iphiginia. It seems that sometime in the past Agamemnon had killed one of Artemis' sacred deer and then boasted about it. So, by subterfuge, Clytemnestra was directed to bring the daughter to the camp, being told it was for her marriage to

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—John M. Houston, *A Critical Edition of Eugene O'Neill's Mourning Becomes Electra*, MA thesis, University of Florida, (Gainesville, 1941).

Achilles. The girl had her throat cut, and the expedition continued on to Troy.

For revenge, after Clytemnestra returned to Argos she took a lover. This lover was Aegisthus, the son of Thyestes, who was determined to help the curse of his father. Aegisthus plotted the murder of Agamemnon but did not dare to attempt it himself, as he was not much more than a bullying coward. Clytemnestra did the dirty work.

Agamemnon left three children: Orestes, who was removed from Argos prior to his father's murder; Chrysothemis, who remained and accepted the rule of the strong; and Electra. This latter daughter remained, but did everything in her power to make life miserable for Aegisthus and Clytemnestra. For seven years, after the murder of her father, her life was filled with hatred. She did nothing but brood and pray for the return of Orestes, as she realized that he was the only hope she had of revenge. It is at this point that the plays begin.

Aeschylus, *The Choëphoroe*

Electra, as portrayed in *The Choëphoroe* by Aeschylus, is rather a difficult character to analyze. For the most part, she seems to be a befuddled little girl. This is to be seen when she first makes her entrance with the Libation-Bearers. First, she asks for counsel as to what to say over her father's grave;

... give your counsel too.

What speech have I for utterance, when I sue with offerings to the dead?¹

Then, having been told what to say, she is still in a quandary, saying;

... But dare I?

It is no sin thus to pray?²

She expresses her hatred of Clytemnestra and Aegistheus, but in such a mild manner that one wonders if she really means it.

Her logic, although the fault of Aeschylus, is in dire want. She

¹Aeschylus, *The Choëphoroe*, (Gilbert Murray translation), *Ten Greek plays*, edd. Murray, Cooper, Densmore, Oxford University Press (New York, 1929), p 148.

²*Ibid*, p 149.

jumps to the conclusion that Orestes must be near because of a lock of hair and a footprint. Then Orestes does not do much better, using as his proof of identity the lock of hair and a cloak woven some seven-odd years before, when he was thirteen years old. Obviously, he must not have grown any.

At the reunion, they, Orestes and Electra, have a weak recognition scene, then set about the business of revenge. Here, I feel, the entire plot weakens or, rather, the treatment of the plot. Both Orestes and Electra feel they must revenge their father's murder but do not seem to have the slightest idea of how to go about it. They pray to all the known gods and more especially to the shade of their father to guide them. During this sequence it appears that the Leader of the chorus and the chorus itself are the personages demanding revenge. Finally, the children get excited enough to commit the murders. Yet, behind them one continues to feel the guiding hand of the chorus.

The role of Electra, as I see it, is only as an expository character. True, she delivers word to Clytemnestra that two travelers from Phokis have arrived, but this seems to be just a mechanism to get her off stage. Indeed, this is the point where she disappears from the script entirely. I feel that Electra, by Aeschylus, is an extremely weak personage. She is too easily led and can't seem to think for herself. Here, I might say, a question arises. Would it, although the author gives no hint of it, be possible that Electra is a bit mentally deranged? It seems entirely plausible. She was a young girl when her father was murdered; and to judge from reports of the killing, it must have been a rather gory affair. If this be the case, then she is perfectly in character.

Sophocles, *Electra*

Sophocles treats Electra as a woman of uncompromising spirit, one whose whole life is devoted to the revenge of her father's murder by his wife, Clytemnestra, and her weak but ambitious lover, Aegistheus.

Electra's uppermost thoughts have always been of revenge; therefore, she has been aloof to her supposed superiors, knowing them for what they were. During her life she has lost no chance to inform them that the day is coming when they must reckon with Orestes. Because she will not adjust herself to the murder of her

father, as did her sister Chysothemis, she remains the upright, living rebuke to the action of Clytemnestra. This attitude on her part has caused Clytemnestra and Aegistheus to abuse and mistreat her; but this mistreatment has only strengthened her dream of final revenge.

Electra, following the primitive line of thought, believes that it is her brother's right and duty to carry out the actual revenge murders; yet, if the need arose, she would be willing to commit the necessary violence herself. Throughout her life, to the beginning of the play, she has firmly believed that Orestes will return and confront their father's murderers.

Electra is, in general, a hard and unforgiving character; yet at times she can be gentle and loving. In the early part of the play she shows her gentleness when she bids the chorus to leave her with her grieving. In fact, the entire Kommos is in a very pathetic and gentle mood. But with the end of the Kommos and the entrance of Chrysothemis, Electra again assumes the role of the accuser.

When word of Orestes' death is brought to the palace, Electra shows true mourning, but soon recovers and regards herself as the natural successor for the revenge. She attempts to enlist the aid of her sister, but is turned down. It is at this point, when she realizes that she alone cannot possibly carry out the revenge, that she reaches the height of her grief. Here, when all seems lost and the crime will go unpunished, Orestes discloses his presence and the "work" he has to do. Having so revealed himself, his plans are almost ruined by the affection shown by Electra.

Now that Orestes has returned and the end is in sight, Electra reverts to character and shows that she can be just as scornfully effective as Clytemnestra was in the murder of Agamemnon. This is best shown when Clytemnestra is pleading with Orestes to spare her.

Clytemn: Child, child pity your mother!

Electra: But you did not pity him, nor pity his father.

Clytemn: Ai ai

I am stricken!

Electra: Strike, if you can, again.³

³Sophocles *Electra*, (Francis Fergusson translation), *Greek Plays in Modern Translation*, ed. Dudley Fitts, Dial Press (New York, 1947), pp 101-2.

John Gassner says, "Electra is instinctively overcome with self-disgust," after the death of her mother.⁴ In this I do not agree at all. My idea of Electra, as portrayed by Sophocles, is as follows. She is a strong-willed woman, who through years of hating is on the verge of weakening, which in itself would kill her. At the crucial moment Orestes arrives and brings her to life again. In the final moments of the play I do not believe that there is any sorrow or happiness, but rather a feeling of grim satisfaction that the Gods have triumphed and that Agamemnon is finally revenged.

Euripides, *Electra*

Argument. The vengeance of Orestes has been treated by each of the three tragedians: by Sophocles in his *Electra*, by Aeschylus in the *Choëphorae* and by Euripides in the present play. In Aeschylus' play it is the dead king, Agamemnon, who dominates the action, called forth from his sleep by the chants of the Libation-Bearers and the prayers of his children. But to Euripides, as to Sophocles, Electra is the central figure, 'a woman shattered in childhood by the shock of an experience too terrible for a girl to bear; a poisoned and a haunted woman, eating her heart in ceaseless broodings of hate and love, alike unsatisfied.'⁵

This introduction to the Gilbert Murray translation fits my idea of Electra much better than the idea put forth by John Gassner, "... a sexually-frustrated, neurotic woman and Orestes a weak-willed lad who is swept on by her stronger will."⁶ Orestes ends up mad and Electra will-nigh deranged. Then in the same vein, Nicoll says, "... a starved soul rendered neurotic by hate and thwarted love, dominating her brother through the intensity of her passion."⁷

As with Mr. Gassner's remarks about Sophocles' *Electra*, I again do not agree with him as to Electra's characterization by Euripides. She seems to have been hating her mother and wanting Orestes to return for so long, that there is what appears to be a sense of great weariness in the beginning of the play. She is gentle in the early part, trying to be a good helpmate to her husband, as is shown:

⁴John Gassner, *Masters of Drama*, Random House (New York, 1940), p 49.

⁵Introduction to Euripides *Electra*, (Murray trans.), *Ten Greek Plays*, p 214.

⁶Gassner, *Masters of Drama*, p 71.

⁷Allardyce Nicoll, *World Drama from Aeschylus to Anouilh*, Harcourt, Brace and Company (New York, 1950), p 75.

... and should I wait thy word, to endure
 A little for thine easing, yea, or pour
 My strength out in thy toiling fellowship?
 Thou hast enough with fields and kine to keep;
 'Tis mine to make all bright within the door.
 'Tis joy to him that toils, when toil is o'er
 To find home waiting, full of happy things.⁸

Electra is asked to attend the dance in town, and she sadly replies that dancing is not for her, "I lead no dance; . . . With tears I dwell in the dark."⁹ She seems to have reached the point where all hope is abandoned. "No care cometh to God."¹⁰

When Orestes appears as the traveler and tells her of himself, she assumes a very sisterly attitude, asking where he is and if he has enough to eat. Then she tells of her sorrows, the crowning blow being her forced marriage to a peasant, thereby lowering her status to just above that of a slave.

The old shepherd arrives with food and wine for the guests and recognizes Orestes. There is a happy scene of reunion, but Orestes cuts it short as there is work to be done. He does not appear to be a "weak willed lad," nor does Electra appear to be a "neurotic." Orestes plans the murder of Aegistheus with the old man, Electra saying only, at this point, that she wishes to carry out the murder of her mother. Aegistheus is dispatched quickly and then all gather to wait for the entrance of Clytemnestra. When she does appear, she is not at all the strong character found in Aeschylus' *Agamemnon*; rather, she, too, seems tired of the whole affair. True, she is a strong person, but not violent. In her talk with Electra, Clytemnestra puts up a very good argument as to why she killed Agamemnon. Electra replies that granting she had reason for the murder in the death of Iphigenia, she was not justified in dishonoring the bed of Agamemnon with the coward Aegistheus. At no time does there seem to be a violent hatred between the two women, but rather, more a feeling of detestation.

After the murder of Clytemnestra, both Orestes and Electra show honest grief. They both indicate that they did not want to do it, but that it had to be done. Both are sad; however, the future is clear. Electra is banished from Argos, but she is to be married to Pylades and thus gain the love she desires. Orestes is banished and

⁸Euripides *Electra*, (Murray trans.), *Ten Greek Plays*, p 217.

⁹*Ibid.*, p 221.

¹⁰*Ibid.*

will have the Furies follow him until he arrives in Pallas' land, where dwells all holiness. The whole crime is finally laid on the head of Apollo, who had ordered the murders.

The conclusion reached in this characterization of Electra is that, in general, she was a pathetically sad woman. Maybe earlier she had hated both Aegistheus and Clytemnestra violently, but now it was no more than embers waiting to burst into the final flame. She seems gentle, but knowing that all must end in violence, she follows through to the ultimate conclusion. I fail to find in this play the hatred that is present in the other plays. It is more a sense of the inevitable. Not one of the characters seems to want his part, but circumstances are such that each must go on to the end. Electra is a powerful but sad character. She is most certainly not a "sexually frustrated neurotic."

Eugene O'Neill, *Mourning Becomes Electra*

In O'Neill's *Mourning Becomes Electra*, Electra (Lavinia) is more a composite of the characters set by Aeschylus, Sophocles, and Euripides than a new character. In other words, she follows the plot laid down by Aeschylus; she has the basic character given her by Sophocles; and she retains, tho deeply hidden, the sadness and sense of the inevitable given her by Euripides.

It might be well to insert at this point the style of O'Neill's writing and his conception of Electra, as explained by Gassner. Eugene O'Neill, ". . . has used an X-ray machine as well as a painter's brush. . . . It became his custom to turn a character into an attribute or a neurosis Lavinia in *Mourning Becomes Electra*, for example, is for the most part a fixation."¹¹

Lavinia is a most powerful character, filled with hatred and jealousy. She, with no question whatsoever, dominates the entire action. Only at a few points does her mother, Christine (Clytemnestra), begin to approach her level of power. Yet, even then, Lavinia retains dominance. However, at the end of the third play, *The Haunted*, Orin (Orestes) does dominate her for a few of the final moments just prior to his death.

More than just hatred, I believe this is a play of pure jealous hatred. Every action of Christine brings up a vicious hatred within

¹¹Gassner, *Masters of the Drama*, p. 643.

Lavinia. Even though Lavinia shows repulsion at the suggestion, one feels that she might easily be guilty of incestuous jealousy in the cases of her father and brother. What seems to be the final blow is when Christine begins to use her as an excuse for the lover, Brant (Aegistheus), to call at the Mannon home. Even through her violent denials one can see that she wants Brant for her own lover and hates her mother even more because she can't have him. The truth of this latter statement is shown by the fact that in the end of the play when Lavinia is trying to make Peter take her, she accidentally calls him Adam, Brant's first name.

Throughout the entire trilogy one could easily come to the conclusion that Lavinia is definitely, as Gassner said of Euripides *Electra*, a "sexually frustrated and neurotic woman."¹² Lavinia is, like her mother, a very passionate woman. But Lavinia is first a Mannon; and, though she tries to deviate, she follows the Mannon reasoning of life. This reasoning was well stated in the first play by Ezra Mannon, Lavinia's father.

"That's [Life makes one think of death] always been the Mannons' way of thinking. They went to the white meeting house on Sabbath and meditated on death. Life was dying. Being born was starting to die. Death was being born."¹³

She states at the end of Act III of *Homecoming* why she hates her mother.

"I hate you! You steal even Father's love from me again! You stole all love from me when I was born."¹⁴

But I believe that the statement goes even deeper. Lavinia was born of lust and not love; however, Christine then went out and got what she wanted, love. Therefore, Christine then had all that Lavinia wanted; the love of her father, the love of her brother, and the love of Brant which Christine returned. In other words, Christine had all and Lavinia had nothing. This is why I believe that Lavinia hated her so intensely.

Toward the end of the trilogy a doubt begins to arise in one's mind. Did Lavinia actually plan all this out of love of her father and righteous indignation or was it because of the jealousy of

¹²*Ibid*, p 71.

¹³Eugene O'Neill, *Mourning Becomes Electra*, Horace Liveright, Inc., (New York, 1931), p 82.

¹⁴*Ibid*, p 86

frustration? Lavinia wanted what her mother had and after the forced suicide, she thought she had everything. Orin put into words this feeling, when in the last play he said:

Orin: You don't know how like Mother you've become, Vinnie. I don't mean only how pretty you've gotten—

Lavinia: Do you really think I'm as pretty now as she was, Orin?

Orin: I mean the change in your soul, too. I've watched it ever since we sailed for the East. Little by little it grew like Mother's soul—as if you were stealing hers—as if her death had set you free—to become her!¹⁵

Gassner's remark of Euripides' Electra is rather a perfect description of Lavinia and Orin. Lavinia is certainly a neurotic and Orin a "weak-willed lad," his every action being directed by Lavinia.

Lavinia tried to make a break for the life she wanted during the trip to the South Seas. She seems to be proud and ashamed, at the same time, of her actions out there. On the return home she tries to get Peter to marry her, but Orin is in the way because he has become bitterly resentful of everyone, including, especially, himself. In this mood he has written a letter which condemns the whole family. It is this letter that Lavinia must destroy to be happy. She obtains the letter, then by a few well placed remarks Orin is talked into suicide. He sees death as peace. Speaking of his death he says:

. . . . Yes, that would be justice—now you are Mother! She is speaking through you! Yes! It's the way to peace—to find her again—my lost island—Death is an Island of Peace, too—Mother will be waiting for me there—¹⁶

With Orin's death Lavinia feels at first that she, as her mother's daughter, is free of the Mannon curse; then finds, after her final talk with Peter, that she is doomed to be punished by the dead. Returning fully to the years of her self-torture she seems grimly amused, saying to Seth:

Don't be afraid. I'm not going the way Mother and Orin went. That's escaping punishment. And there's no one left to punish me. I'm the last Mannon. I've got to punish myself! Living alone here with the dead is a worse act of justice than death or prison! I'll never go out or see anyone! I'll have the shutters nailed closed so

¹⁵*Ibid*, p 204.

¹⁶*Ibid*, p 240.

no sunlight can ever get in. I'll live alone with the dead, and keep their secrets, and let them and hound me, until the curse is paid out and the last Mannon is let die! I know they will see to it I live for a long time! It takes the Mannons to punish themselves for being born!¹⁷

It is on this note that Lavinia withdraws from the world to her exile to be haunted by the Furies and, I believe, too intent in hatred and self-torture to have any other feelings.

Jean-Paul Sartre, *The Flies*

The Electra portrayed in this play is very much like the Electra found in Sophocles. She is, during the year, just a common servant in the household of Aegistheus, but on the day of the Festival of the Dead she is found to assume the robes of a princess. Electra, as in all of the plays studied here, is filled with an all-consuming hatred for her mother and her mother's paramour. In this play there is the notable exception that she rather seems to enjoy and want to brag about this hatred.

. . . . you made me forget my hatred. I unlocked my hands and let my one and only treasure slip through them.¹⁸

This attitude on the part of Electra is understandable when one considers the theme or reasoning behind the play. Basically the play is a vehicle for the philosophy of Existentialism. The character of Electra is the exact opposite of Orestes, yet they strive toward the same goal. Orestes has found freedom and from this has existence before essence, while Electra is afraid to believe thus, clinging to the belief of essence before existence. Electra begins as a fairly weak personage, then with Orestes' teaching she gains strength up to the time of her mother's murder. After the deed, failing to believe fully in the philosophy of freedom, she seeks something upon which to lean and finding nothing, falls.

Inherently she is a strong character; but lacking certain characteristics, she is revealed in the end as weak and completely broken by the events which have taken place.

The whole play differs in many respects from the others. Many things have been added and other events have been subtracted. As

¹⁷*Ibid*, p 256.

¹⁸Jean-Paul Sartre, *No Exit & The Flies*, Stuart Gilbert trans), Alfred A. Knopf (New York, 1947), p 112.

for the changes, probably the most important is the inclusion of two new characters, Zeus and the Tutor. Both are used chiefly as characters of exposition of the philosophy of Existentialism.

For the full understanding of the play by Sartre it might be well to recommend the reading of his book "Existentialism."¹⁹ Upon reading this basic philosophy, many of the character motivations become clear.

In conclusion, I will say this of Electra as portrayed by Sartre—she is inherently a strong person; but, failing to believe fully in the freedom of action, she fails herself and her brother. She manages to believe enough to enable her to carry out her part of the double murder, but when she faces the wrath of the Furies and of Zeus she falls. In this fall she assumes, needlessly, the weight of the curse of the house of Atreus and leaves the scene demented and old.

Conclusion

In the preceding character resums an attempt has been made to show what five playwrights have done to a single basic character. Each had a single premise to start with, namely, that here was a young girl who had lived through, probably witnessed, the murder of her father. She was very young at that time, and the horrible deed made a lasting impression upon her mind. A deep love was borne by her for her father and brother. Conversely, an all-emcompassing hatred was held for her mother and her paramour. Her entire life centers around the belief that her brother will return to revenge the murder of their father.

Each, probably, started with the above conception of Electra and from this point wrote a play. Some chose not to give the lead to her, others made her the dominating influence of the entire drama, and one chose to use her as an example in a philosophy of life.

In all of the plays she is different, both in action and in reaction. In all of the plays she is a strong character worthy of closer inspection.

¹⁹Jean-Paul Sartre, *No Exit & The Flies*, (Stuart Gilbert trans), Alfred A. cal Library (New York, 1947).

A BIBLIOGRAPHY OF SPEECH AND THEATRE IN THE SOUTH FOR THE YEAR 1958

RALPH T. EUBANKS, V. L. BAKER, AND JAMES GOLDEN, *Editors*

THIS BIBLIOGRAPHY lists the more significant titles in speech literature of the South for the year 1958. It carries publications from the leading fields of study, including books, monographs, and journal articles. Listed also are significant published items appearing in 1957, which were overlooked by the editors in preparation of the 1957 bibliography. Again, the listing includes relevant doctoral dissertations submitted in speech and in various other disciplines during the year 1958. If the dissertation is abstracted in *Dissertation Abstracts* or in *Speech Monographs*, the dissertation entry so indicates.

The list of journal abbreviations includes only "core" journals. In general, abbreviations follow the form used in the Haberman bibliography of rhetoric and public address which appears in *Speech Monographs*.

INDEX

PUBLIC ADDRESS

1. History, Culture, Bibliography
2. Practitioners

LANGUAGE AND PHONETICS

SPEECH EDUCATION

THEATRE

1. History, Biography, Bibliography
2. Community and Semi-professional
3. Children's Theatre
4. Dramatic Theory and Criticism

ABBREVIATIONS

AAA	Annals of the American Academy of Political and Social Science	CSSJ	Central States Speech Journal
AHR	American Historical Review	CWH	Civil War History
AHQ	Arkansas Historical Quarterly	D	Dramatics
AL	American Literature	DA	Dissertation Abstracts
ALHQ	Alabama Historical Quarterly	DH	Delaware History
AmQ	American Quarterly	ETJ	Educational Theatre Journal
APSR	The American Political Science Review	FCHQ	Edison Club Historical Quarterly
AR	Alabama Review	FHQ	Florida Historical Quarterly
AS	American Speech	GHQ	Georgia Historical Quarterly
CH	Current History	GR	The Georgia Review
CO	Chronicles of Oklahoma	JAAC	The Journal of Aesthetics and Art Criticism
CQ	Carolina Quarterly	JAF	Journal of American Folklore
CSM	Christian Science Monitor	JMH	Journal of Mississippi History
		JNH	Journal of Negro History
		JP	The Journal of Politics

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JSH	The Journal of Southern History	SAQ	South Atlantic Quarterly
KHQ	Kansas Historical Quarterly	SCMH	The South Carolina Historical Magazine
LCQ	Library of Congress Quarterly Journal of Current Acquisitions	S-R	Sewanee Review
LJ	Library Journal	SFO	Southern Folklore Quarterly
MHM	Maryland Historical Magazine	SHQ	Southwestern Historical Quarterly
MHR	The Missouri Historical Review	SM	Speech Monographs
MVHR	The Mississippi Valley Historical Review	SO	The Southern Observer
MwF	Midwest Folklore	SR	Saturday Review
NCHR	The North Carolina Historical Review	SSJ	The Southern Speech Journal
NMHQ	New Mexico Historical Quarterly	SWR	Southwest Review
PADS	Publications of the American Dialect Society	TA	Theatre Arts
PM	Playa Magazine	TAN	Theatre Annual
PSQ	Political Science Quarterly	TFSB	Tennessee Folklore Society Bulletin
PMLA	Publication of the Modern Language Association of America	VMHB	The Virginia Magazine of History and Biography
PQ	The Political Quarterly	THQ	Tennessee Historical Quarterly
QJS	The Quarterly Journal of Speech	TN	Theatre Notebook
RKHS	The Register of the Kentucky Historical Society	VQR	The Virginia Quarterly Review
		WF	Western Folklore
		WMQ	The William and Mary Quarterly
		WS	Western Speech
		WT	World Theatre
		WVH	West Virginia History

PUBLIC ADDRESS

1. HISTORY, CULTURE, BIBLIOGRAPHY

Alden, John Richard. *The South in the Revolution, 1763-1789. A history of the South*, ed. by Stephenson, Wendell Holmes, and Coulter, E. Merton, Vol. 3. Baton Rouge. Louisiana State Univ. Press. 1957. pp. xvi + 442.

Rev. by Robert D. Meade in JSH 24 (May, 1958). 235-7; by Will D. Gilliam, Jr. in RKHS 36 (July, 1958). 280-1.

The seventh published volume in the ten-volume series, termed by reviewer Meade as "the only complete or approximately complete, account of Southern history from the end of the Seven Years' War until the organization of the American government in 1789." Touches the speaking careers of some Southern orators, notably that of Patrick Henry.

Allen, Lee N. *The democratic presidential primary of 1824 in Texas*. SHQ 61 (April, 1958). 474-93.

Angle, Paul M. *Created equal? The complete Lincoln-Douglas Debates of 1858*. Chicago. Univ. of Chicago Press. 1958. pp. xxxiii + 422.

Rev. by Harry L. Coles in Ohio Historical Quarterly 67 (July, 1958). 293-6; by Thomas B. Dunn in Catholic Historical Review (October, 1958). 377-8; by Louis A. Warren in Indiana Magazine of History 54 (June, 1958). 195-6; by Frank F. White in Maryland Historical Magazine 53 (September,

1958). 286; by Brainerd Dyer in AHR 64 (October, 1958). 195; by Bruce Catton in SR 41 (February 8, 1958). 14.

A complete text of the Lincoln-Douglas debates, combined with a thirty-two page introduction, and press clippings on setting and the occasion.

Cronheim, Dorothy Hart. *Congressmen and their communication practices*. Ph.D. dissertation. Ohio State Univ. Graduate School. 1957. Abstracted in DA 18 (March, 1958). 1083.

Presented in political science. "This study was designed to provide descriptions about the communication practices of its subjects, to identify common elements in them and to discover whether there were any correlations between their practices and certain factors in their constituencies and in their Congressional environment."

DeConde, Alexander. *The South and isolationism*. SSJ 24 (August, 1958). 332-46.

Questions the "generally accepted aphorism that the South was [prior to World War II] basically less isolationist and more internationalist than other sections of the country." Some references to public utterances of Southerners, notably to those of Claude Kitchen of North Carolina and James K. Vardaman of Mississippi.

Detweiler, Philip F. *Congressional debate on slavery and the Declaration of Independence, 1819-1821*.

AHR 63 (April, 1958). 598-616.

Analysis of the arguments drawn from the Declaration of Independence in the congressional controversy over Missouri. Examines the arguments of the following Southern congressmen: Senators William Smith of South Carolina, William Pickens of Maryland, Richard M. Johnson of Kentucky, James Barbour of Virginia, John Tyler of Virginia, and Ben Hardin of Kentucky.

Dreyfus, Lee Sherman. Persuasion techniques in modern congressional debate. Ph.D. dissertation. Univ. of Wisconsin Graduate School. 1958. Abstracted in DA 18 (March, 1958). 1145.

Presented in speech. A subjective rhetorical analysis of the speeches given on the floor of both Houses and in the hearings before the Senate and House Committee on Military Affairs on the Conscription Bill of 1940.

Ehninger, Douglas, comp. A classified title and author index to the *Southern Speech Journal*, Volumes I-XXII (1935-1957). SSJ 23 (Spring, 1958). 142-64.

Eubanks, Ralph T., Baker, V. L. and Golden, James, eds. A bibliography of speech and theatre in the South for the year 1957. SSJ 23 (Summer, 1958). 211-19.

Green, Fletcher M. The South and its history. CH 35 (November, 1958). 287-91.

A brief analytical study which attempts to answer the following questions: (1) What were the distinguishing characteristics of the Old South? (2) How did these characteristics differ from those of the North? (3) Why was there a conflict between the South and the North? Observes the author: "The overwhelming defeat of the Confederacy left the people of the Southern States with a defeated attitude, a tender skin to outside criticism and a fear of ridicule."

Griffith, Lucille Blanche. The Virginia House of Burgesses, 1750-1774. Ph.D. dissertation. Univ. of Texas Graduate School. 1958.

Abstracted in DA 18 (March, 1958). 1021.

Presented in history. A characterization of the House of Burgesses of Virginia which uses the biographical method employed in the Namier-Neale studies of the English Parliament.

Gunderson, Robert Gray. The Log-Cabin Campaign. Lexington. Univ. of Kentucky Press. 1957. pp. xii + 212.

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Bahlke in American Quarterly 10 (Summer, 1958). 186-7; by Frederick S. Klein in Maryland Historical Magazine 53 (March, 1958). 83-5; by Richard N. Current in QJS 44 (April, 1958). 188-9; by W. Burlie Brown in JSH 24 (May, 1958). 249-50; by Glyndon G. Van Deusen in MVHR 44 (March, 1958). 731-2; by Dorothy Burne Goebel in AHR 63 (July, 1958). 1008-9.

Observes reviewer Roseboom: "The book is a lively and scholarly account of a campaign that is familiar to every American with a limited exposure to American history but which has not until now received the careful, intensive treatment accorded most elections." Chapter 15, "Whig Champions of the Old South," considers the rhetorical support given to the Whig cause in the 1840 canvass by Seargent S. Prentiss, William C. Preston, John Tyler, Hugh S. Legaré, William C. Rives, and Henry A. Wise.

Halsell, Willie D., comp. A bibliography of theses and dissertations relating to Mississippi, 1957. JMH 20 (January, 1958). 37-40.

Fifth annual bibliography listing completed theses and dissertations pertaining to Mississippi state history. Contains a number of studies of interest to the student of Southern public address.

Hamilton, Charles Granville. Mississippi politics in the progressive era, 1904-1920. Ph.D. dissertation. Vanderbilt Univ. Graduate School. 1958. Abstracted in DA 19 (November, 1958). 1066-7.

Presented in history. Sheds some light on the rhetorical practice of the leadership of the progressive movement in Mississippi which included James K. Vardaman, Edmund F. Noel, and Earl Brewer.

Hancock, Harold Bell. The political history of Delaware during the Civil War: Part V, The end of the War. DH 8 (September, 1958). 159-84.

An examination of the political history of Delaware during the Civil War. Part IV covers the period from 1863 through 1864. Part V deals with the end of the war. Concludes the author: "As a border state, Delaware paid homage to both sections, but gave complete allegiance to neither. In feeling the majority of the people were pro-southern, but few were secessionist."

Jordan, Weymouth T. Ante-bellum Alabama: town and country. (Florida State University Studies, No. 27). Tallahassee. Florida State Univ. Press. 1957. pp. viii + 172.

Rev. by Ernest M. Lander, Jr. in MVHR 45 (June, 1958). 149-50; by James D. Glunt in FHQ 37 (July, 1958). 93-5.

A collection of seven essays dealing

with the "social and economic development" of Alabama in the late ante-bellum period.

Jones, Katherine M. The plantation South. Indianapolis. Bobbs-Merrill Company. 1957. pp. xvi + 412.

Rev. by Harry L. Coles in JSH 24 (August, 1958). 375-6

Anthology of forty-odd writings by Southerners, Northerners, and foreign travelers on the plantations of the ante-bellum South.

Jeffrey, Robert C. An Analysis of the forensic speaking in the Credentials Committee Hearings of the Republican National Convention of 1952. Ph.D. dissertation. State Univ. of Iowa Graduate School. 1957.

Abstracted in SM 25 (June, 1958). 103

Presented in speech. "The author selected four debates presented before the Credentials Committee, those from Florida, Georgia, Louisiana and Texas." The debates were analyzed in terms of "logical, ethical and emotional proofs, according to the classical methods of speech criticism."

Lofton, John. Enslavement of the Southern mind. JNH 43 (April, 1958). 132-9.

An analytical study which attempts to "show how Southerners' attitudes differed and how they changed during the fifty years following the Revolutionary War."

Logan, Frenise A. The movement in North Carolina to establish a state supported college for Negroes. NCHR 35 (April, 1958). 157-80.

McCurdy, Frances Lea. Orators of the pioneer period of Missouri. Ph.D. dissertation. Univ. of Missouri Graduate School. 1957.

Abstracted in SM 25 (June, 1958). 108-9.

Presented in speech. Aim of study is "to discover the rhetorical principles of Missourians engaged in public speaking from the earliest settlements in the region to the middle of the nineteenth century."

McLaurin, Nancy Della. A study of the Southern frontier in prose fiction prior to 1860. Ph.D. dissertation. Univ. of South Carolina Graduate School. 1957.

Abstracted in DA 18 (May, 1958). 1789.

Presented in language and literature. "The purpose of this study was to present the Southern frontiers, and the settlers and the methods by which they managed to live on the Southern frontiers, as they are described in fiction published before 1860."

Miller, Robert Moats. American Protestantism and social issues, 1919-1939. Chapel Hill. Univ. of North Carolina Press. 1958. xiv + 385.

Examination of the role of Protestant churches in the solution of major American social problems during the period between the first and second World Wars. Miller, William D. Memphis during the progressive era, 1900-1917. Memphis. Memphis State Univ. Press. 1957. pp. xiv + 242. Illustrations, notes.

Rev. by Gerald M. Capers in MVHR 45 (September, 1958). 342-4; by Edward M. Coffman in RKHS 56 (July, 1958). 287-8.

Monograph on urban reform in Memphis with attention to the rhetorical constituent of Progressivism.

Montgomery, Horace, ed. Georgians in profile: historical essays in honor of Ellis Merton Coulter. Athens. Univ. of Georgia Press. 1958. pp. xi + 387.

Rev. by Powell A. Moore in Indiana Magazine of History 54 (September, 1958). 302-3; by T. Harry Williams in AHR 64 (October, 1958). 185; by William Bailey Williford in NCHR 35 (July, 1958). 364-5.

A volume of fourteen biographical essays dealing primarily with political figures, and covering the history of Georgia from 1733 to 1920.

Posey, Walter Brownlow. The Baptist Church in the Lower Mississippi Valley, 1776-1845. Lexington. Univ. of Kentucky Press. 1957. pp. ix + 166.

Rev. by Paul Boase in Ohio Historical Quarterly 67 (July, 1958). 278-9; by Richard B. Drake in JNH 43 (April, 1958). 156-8; by Ira V. Brown in AHR 63 (July, 1958). 1074-5; by Rufus B. Spain in MVHR 45 (June, 1958). 133-4; by C. G. Belissary in THQ 17 (March, 1958). 80-1.

A companion volume to two earlier volumes devoted to a study of the development of Methodism and Presbyterianism in the Old Southwest. The present volume is characterized by reviewer Boase as "incomparably the best in format, style, coverage, and interpretation."

Reinders, Robert Clemens. A social history of New Orleans. Ph.D. dissertation. Univ. of Texas Graduate School. 1957.

Abstracted in DA 18 (February, 1958). 573.

Presented in history. A descriptive study designed to throw new light upon some traditional views of New Orleans. "The greatest part of the dissertation is

concerned with the social life of the New Orleans citizen."

Remini, Robert V. Martin Van Buren and the Tariff of Abominations.

AHR 63 (July, 1958). 903-17.

Questions the "standard interpretation" that Van Buren introduced the Tariff of 1828 into Congress "with the purpose of defeating it." Gives some attention to congressional debates on the Tariff in which prominent roles were played by the Southerners Calhoun and Hayne of South Carolina, and Richard Wilde of Georgia.

Sitterson, J. Carlyle, ed. Studies in Southern history. (James Sprunt Studies in History and Political Science, Vol. 39). Chapel Hill. Univ. of North Carolina Press. 1957. pp. xii + 168.

Contains a number of essays which shed light on the role of public speaking in ante-bellum North Carolina.

Stewart, Guy Harry. History and bibliography of Middle Tennessee newspapers, 1799-1876. Ph.D. dissertation. Univ. of Illinois Graduate School. 1957.

Abstracted in DA 18 (February, 1958). 566.

Presented in history. The purpose of this study was twofold: (1) to uncover new titles and to discover as many previously unknown issues as possible; and (2) to check all presently known holdings.

Taylor, O. W. Early Tennessee Baptists, 1769-1832. Nashville. Executive Board of the Tennessee Baptist Convention. 1957. pp. + 314.

First in a projected series of three volumes treating the history of the denomination in Tennessee.

Taylor, Elizabeth A. The woman suffrage movement in Tennessee. New York. Bookman Associates. 1957. pp. 150.

Rev. by Margaret DesChamps Moore in JMH 20 (October, 1958). 267; by Dewey W. Grantham in NCHR 35 (April, 1958). 252-3; by Le Roy P. Graf in NCHR 44 (March, 1958). 757-8.

A monograph tracing the development of the woman suffrage movement in Tennessee from its beginnings in the late nineteenth century through the ratification of the nineteenth amendment. Gives attention to the rhetorical efforts of certain Tennessee champions of women's rights as well as to the role played in Tennessee's fight by two Mississippians, Mrs. Napoleon Cromwell and Miss Belle Kearney.

Tedford, Thomas Lee. An investigation of public address as taught by the Baptist Training Union of the

Southern Baptist Convention. Ph.D. dissertation. Louisiana State Univ. Graduate School. 1958.

Abstracted in DA 19 (October, 1958). 908.

Presented in speech. "The purpose of this investigation is to determine (1) the extent to which the principles and practice of public address are taught by the Baptist Training Union of the Southern Baptist Convention, and (2) the nature of the instruction in public address."

Turner, Wallace B. Kentucky politics in the 1850's. RKHS 56 (April, 1958). 123-39.

Weisberger, Bernard A. They gathered at the river: The story of the great Revivalists and their impact upon religion in America. Boston. Little Brown. 1958. pp. xiv + 345.

Rev. by Paul Boase in QJS 44 (December, 1958). 443-4; by Roland H. Bainton in SR 4 (June 7, 1958). 20.

Characterized by reviewer Boase as a "scholarly, well documented history" which "will prove invaluable to students of revivalistic rhetoric."

Wertenbaker, Thomas J. Give me liberty: The struggle for self-government in Virginia. Philadelphia. The American Philosophical Society. 1958. pp. ix + 275. Essay on authorities, index.

Rev. by Rhoda M. Dorsey in MHM 53 (December, 1958). 407; by Percival Perry in NCHR 35 (October, 1958). 478-9; by Richard L. Morton in AHR 64 (October, 1958). 118-9.

The story of colonial Virginia's struggle for self government. Observes reviewer Morton: "The main theme giving continuity to the story is the growth in maturity and in power of the House of Burgesses."

Woodward, C. Vann. The search for Southern identity. VQR 34 (Summer, 1958). 321-38.

A searching examination of the integrity of the South as a region. Analysis of the "disintegrating effect of nationalism" and of conformity on the cultural patterns of the South. Author suggests that the "basis for continuity" of the Southern heritage lies in the "unique historic experience" of the Southern people, and urges the modern Southerner to be aware of his regional heritage—a heritage that "should prove of enduring worth to him as well as to his country."

Wooster, Ralph A. An analysis of the membership of secession conventions in the Lower South. JSH 24 (August, 1958). 360-8.

- _____. The Florida secession convention. FHQ 36 (April, 1958). 373-85.

- _____. Notes on the membership of the Thirteenth General Assembly of Arkansas. AHQ 17 (Spring, 1958). 45-55.

2. PRACTITIONERS

- ALDERMAN. Holder. s. v. 'Mc-Iver,' *infra*.

- BARKLEY. Leistner, Charley A. The campaign speaking of Alben W. Barkley. Ph.D. dissertation. Univ. of Missouri Graduate School. 1957. Abstracted in SM 25 (June, 1958). 108; in DA 19 (August, 1958). 385-6.

- Presented in speech. "This study reports a description and analysis of Alben Barkley's development as a speaker, his speeches, audiences, and three important speech occasions."

- BRANCH. Hoffman, William S. John Branch and the origins of the Whig party in North Carolina. NCHR 35 (July, 1958). 299-315.

- Deals with the political career of Branch, who served North Carolina as state and national legislator and as governor. Branch, characterized by the author as a "brilliant speech maker," did "more than any single man to build the Whig party in North Carolina. . . ."

- BREWER. Hamilton. See Public Address—History, Culture, Bibliography.

- BROWN. Roberts, Derrell Clayton. Joseph E. Brown and the New South. Ph.D. dissertation. Univ. of Georgia Graduate School. 1958. Abstracted in DA 19 (September, 1958). 519-20.

- Presented in history. An analysis of the political, economic, and social contributions of Joseph E. Brown during the post-Civil War period.

- CALHOUN. Lander, Ernest M. The Calhoun-Preston feud, 1836-1842. SCHM 59 (January, 1958). 24-37.

- An examination of the feud between Calhoun and William C. Preston over the subtreasury bill sponsored by Van Buren. Concludes the author: Preston's defeat on the subtreasury bill "greatly aided in the collapse" of the Whig party in South Carolina.

- _____. Perritt. s.v. 'Rhett,' *infra*.

- CLAPP. Duffy, John, ed. Parson Clapp of the Strangers' Church of New Orleans. (Louisiana State University Studies, Social Science Series, No. 7). Baton Rouge. Louisiana State University Press.

1957. pp. xii + 191.

- Rev. by H. H. Cunningham in JSH 24 (February, 1958). 112-3; by Leo T. Crismon in RKHS 56 (July, 1958). 281-2.

- Autobiography of Dr. Theodore Clapp, controversial and eloquent Massachusetts-born Presbyterian preacher who fought for religious liberalism in New Orleans from 1822 to 1856.

- CLAY. Perritt. s.v. 'Rhett,' *infra*.

- _____. Turner. See Public Address—History, Culture, Bibliography.

- CROCKETT. Folmsbee, Stanley J., and Catron, Arma Grace. David Crockett: congressman. East Tennessee Soc. Pub., No. 29, 1957.

- CRUMP. Miller. See Public Address—History, Culture, Bibliography.

- CURRY. Lewis, William J. Jabez L. M. Curry on speaking. SSJ 23 (Spring, 1958). 127-34.

- Curry, Georgia-born legislator, educator, and Baptist minister of the nineteenth century, was outstandingly successful as a speaker. Study gives his views on speechcraft as revealed in a Curry article on public speaking and in his diaries and letters.

- DAVIE. Robinson, Blackwell P. William R. Davie. Chapel Hill. Univ. of North Carolina Press. 1957. pp. xiii + 495. Illustration, appendixes, notes, bibliography.

- Rev. by Robert H. Woody in WMQ 15 (April, 1958). 281-2; by Don Higginbotham in NCHR 35 (April, 1958). 243-4; by W. H. Masterson in JSH 24 (February, 1958) 106-7; by Lee N. Newcomer 44 (March, 1958). 719-20; by Thomas P. Abernethy in PSQ 73 (March, 1958). 151-3.

- A "life and times" biography of Davie, ante-bellum North Carolina lawyer, legislative and military leader.

- FLANAGIN. Newberry, Farrar. Harris Flanagan. AHQ 17 (Spring, 1958). 3-20.

- Biographical essay on Flanagan (1817-1874), Arkansas lawyer, legislator, and Civil War Governor. Flanagan is characterized by the author as "a concise and forceful debater."

- GEORGE. Ringold, May Spencer. Senator James Zachariah George and federal aid to common schools. *JMH* 20 (January, 1958). 30-6.
 Analysis of Mississippi Senator George's arguments in support of federal aid to common schools (1870-1886).
- GRAHAM. de Roulhac, J. G., ed. The papers of William Alexander Graham. Vol. I, 1825-1837. Raleigh, N.C. State Department of Archives and History. 1957. pp. xxiv + 555.
 First in a series of seven volumes of the papers of Graham (1804-1875), governor, United States senator, Secretary of the Navy, Confederate States senator, and able leader in Reconstruction days. Present volume contains twenty-one Graham addresses.
- HENRY. Alden. See Public Address—*History, Culture, Bibliography*.
- KITCHIN. De Conde. See Public Address—*History, Culture, Bibliography*.
- LANE. Savage, Horace C. Life and times of Bishop Isaac Lane. Nashville. National Publication Co. 1958. pp. 240.
 Rev. by W. M. Brewer in *JNH* 43 (July, 1958). 250-3; by Robert L. Kincaid in *THQ* 17 (September, 1958). 278.
 A biographical study of Bishop Isaac Lane, Negro preacher of the Old South.
- LEGARÉ. Gunderson. See Public Address—*History, Culture, Bibliography*.
- McIVER. Holder, Rose Howell. McIver of North Carolina. Chapel Hill. Univ. of North Carolina Press. 1957. pp. xi + 283. Illustrations, notes, and index.
 Rev. by William H. Cartwright in *NCHR* 35 (January, 1958). 75-6; by Louis R. Harlan in *JSH* 24 (February, 1958). 120-1; by Allen J. Going in *NCHR* 44 (March, 1958). 755-7.
 First full-length biography of Charles Duncan McIver (1860-1906), North Carolina educator who devoted his life to the promotion of public education. Gives attention to McIver's speaking as well as to Edwin A. Alderman's.
- McKELWAY. Doherty, Herbert J., Jr. Alexander J. McKelway: Preacher to Progressive. *JSH* 24 (May, 1958). 177-90.
 A study of the crusade for child labor legislation of McKelway, North Carolina Presbyterian preacher and progressive publicist of the early twentieth century.
- MADISON. Ketcham, Ralph T. James Madison and the nature of man. *Journal of the History of Ideas* 19 (January, 1958). 62-76.
 Reconstructs Madison's view of human nature from his letters, speeches, and notes.
- MARSHALL. Frisch, Morton J. John Marshall's philosophy of constitutional republicanism. *RP* 20 (January, 1958). 34-45.
 Draws upon Marshall's constitutional decisions, his biography of Washington, his correspondence, public addresses and papers "in an attempt to present a systematic exposition and analysis of his political ideas."
- Richards, Gale L. Alexander Hamilton's influence on John Marshall's Judiciary speech in the 1788 Virginia Federal Ratifying Convention. *QJS* 44 (February, 1958). 31-9.
 An analytical study which seeks to show the effect of Hamilton's writings in the *Federalist* essays upon John Marshall's speech on the Federal Judiciary delivered in the 1788 Virginia Federal Ratifying Convention.
- MOTON. Patterson, Frederick D., and Hughes, William Hardin, eds. Robert Russa Moton of Hampton and Tuskegee. Chapel Hill. Univ. of North Carolina Press. 1957. pp. xii + 238.
 Rev. by Richard Bardolph in *JSH* 24 (February, 1958). 127-9.
 A collection of critical essays on various facets of the career of Moton, Negro educator who succeeded Booker T. Washington as Tuskegee's head.
- NOEL. Hamilton. See Public Address—*History, Culture, Bibliography*.
- PALMER. Eubank, Wayne C. Benjamin Morgan Palmer's lottery speech, New Orleans, 1891. *SSJ* 24 (Fall, 1958). 2-15.
 Paper presented in memory of Dallas C. Dickey at the annual Southern Speech Association Convention, Houston, Texas, April, 1957.
- POINDEXTER. Miles, Edwin A. Andrew Jackson and Senator George Poindexter. *JSH* 24 (February, 1958). 51-66.
 Deals with the conflict between Jackson and Poindexter during the latter's period of service as Senator from Mississippi (1830-1836). Some reference to Poindexter's public address.

PRENTISS. Gunderson. See Public Address—*History, Culture, Bibliography*.

PRESTON. Gunderson. See Public Address—*History, Culture, Bibliography*.

_____. Lander. s. v. 'Calhoun', *supra*.

RIVES. Gunderson. See Public Address—*History, Culture, Bibliography*.

RHETT. Perritt, H. Hardy. Robert Barnwell Rhett: disunionist heir of Calhoun, 1850-1852. SSJ 24 (Fall, 1958). 38-55.

Study of Rhett's arduous rhetorical efforts during the last years of his public career to carry the day for Secessionism.

SMITH. Grantham, Dewey W. Hoke Smith and the politics of the New South. Baton Rouge. Louisiana State Univ. Press. 1958. pp. 396.

Rev. by Gregg Phifer in QJS 44 (December, 1958). 443.

The latest in the Southern Biography Series, now under the editorship of T. Harry Williams.

SUTTLE. Washburn, W. Wyan. Brother John's Canaan in Carolina. Salisbury. Privately printed. 1958. pp. 335.

Biography of John Williams Suttle, eighty-six-year-old Missionary Baptist "country preacher" of North Carolina.

TYLER. Detweiler. See Public Address—*History, Culture, Bibliography*.

_____. Gunderson. See Public Address—*History, Culture, Bibliography*.

VARDAMAN. Hamilton. See Public Address—*History, Culture, Bibliography*.

_____. De Conde. See Public Address—*History, Culture, Bibliography*.

WILDE. Remini. See Public Address—*History, Culture, Bibliography*.

WISE. Gunderson. See Public Address—*History, Culture, Bibliography*.

WRIGHT. Hillbruner, Anthony. Frances Wright: egalitarian reformer. SSJ 23 (Summer, 1958). 193-203.

Rhetorical study of Wright, Scottish-born reformer who conducted a plan for gradual emancipation of slaves at Nashoba, Tennessee in the early nineteenth century. Focus is upon "her contributions to the egalitarian ideal."

THEATRE

1. HISTORY, BIOGRAPHY, BIBLIOGRAPHY

BRISTOW, Eugene K. The low varieties program in Memphis, 1865-1873 QJS 44 (December, 1958). 423-7.

A description of the format of the variety program and how its problems of supplying continual novelty were solved.

FERGUSON, Phyllis Marschall. Women Dramatists in the American Theatre. Ph.D. dissertation. Univ. of Pittsburgh, 1957.

Abstracted in DA 18 (January, 1958). 230-1.

GRAHAM, Phillip. Showboats in the South. GR 12 (Summer, 1958). 174-85.

The showboat was a genuine American folk institution from 1831 to 1943.

_____. The Green years. TA 42 (August, 1958). 18.

Mention of the productions of the Southeastern Theatre Conference, 1958, honoring Paul Green.

JOHNSON, Theodore Clark. A history of the First Olympic Theatre of St. Louis, Missouri, from 1866-1879. Ph.D. dissertation. State Univ. of Iowa. 1958.

Abstracted in DA 19 (September, 1958). 599.

LOWN, Charles Raymond, Jr. Business and businessmen in American drama prior to the Civil War. Ph.D. dissertation. Stanford Univ. Graduate School. 1957.

Abstracted in DA 18 (February, 1958). 696-7.

PETERSON, David O. Famous American theatres. TA 42 (August, 1958). 57.

Brief story of the Playmakers Theatre, University of North Carolina.

RULFS, Donald J. Famous American theatres. TA 42 (June, 1958). 56-7.

A brief historical sketch of Thalian Hall Theatre in Wilmington, North Carolina.

2. COMMUNITY AND SEMI-PROFESSIONAL

BLAKE, Christopher S. New plays and community theatre. PM 35 (December, 1958). 53-4.

Author Blake reviews what he learned from the New Orleans production of his new play, *Swine Lake*. He expresses appreciation for all theatres that offer new playwrights a stage. "Sooner or later," he says, "the Little and Community theatres are going to realize that the untied playwright has as much right to use their facilities as do the actors, the directors and the technicians who put on the plays."

COE, Richard L. Arena stage: Washington's 'Old Vic.' TA 42 (April, 1958). 66-7; 85-7.

Productions, problems of financing and prominent people are mentioned in the story of this creative theatre.

GRANNIS, Anita. Little theatre—Savannah, Georgia. PM 34 (March, 1958). 139-40.

An account of the sixth season under the new direction of William Starrs.

GREEN, Paul. Symphonic drama: a dialogue. TA 42 (August, 1958). 15-7; 76.

Plans for the expanding symphonic-drama movement in the Southeast and East, with a discussion of costs, goals to be achieved, and an appraisal of the contributions such drama is making to American culture.

GRIFFIN, Alice. Theatre, U. S. A. TA 42 (December, 1958). 43-5.

Drawings and brief accounts of two new community theatres: the Dallas Theatre Center designed by Frank Lloyd Wright, and the Waco Civic Theatre designed by James Hull Miller.

HOBGOOD, Burnet M. An analysis of undergraduate theatre in Southeastern higher education. ETJ 10 (December, 1958). 295-303.

Fifty-nine percent of the Southeast's 270 colleges offer some courses in theatre, and the number is steadily increasing.

LINDSAY, Howard. Drop your buckets where you are. TA 42 (November, 1958). 11-3, 77.

Mention of the work of a number of college and community theatres in the South.

MILLER, James H. Waco civic theatre, a contemporary design. PM (March, 1958). 130-1.

Plans, with drawings, combining in one flexible unit four types of staging: proscenium, platform, arena and classic. Author believes community theatres are moving faster toward the development of creative theatre than are educational theatres because their goals are for regional program planning, unhampered by academic traditions.

ROSENFELD, John. Theatricals once a year. SwR 44 (Winter, 1959). vi, 80-2.

A review of the proceedings of the Southwest Theatre Conference, meeting in October at Amarillo with co-hosts Amarillo Little Theatre and Eastern New Mexico University.

SAMPSELL, Browne. Father Hartke's playhouse. D 30 (October, 1958). 10, 31.

The record of the drama department of Catholic University of America since 1937.

SNAVELY, Richard. Little theatre—Raleigh, N. C. PM 34 (March, 1958). 138-9.

A description of the Raleigh Little Theatre with an account of the twentieth season.

WARREN, Harvey. The little theatre of Clearwater, Florida. PM 34 (October, 1958). 8-9.

The organization, program, and goals of this theatre.

WINKS, Evert M. Recollections of a dead art: the traveling chautauqua, *Magazine of Indiana History* 54 (March, 1958). 41-8.

3. CHILDREN'S THEATRE

DALE, Billy J. Theatre for children. D 29 (April, 1958). 20-1.

A statement of the organization, productions and goals of the children's theatre of Odessa, Texas.

KENNER, Freda. Children's theatre in high school. PM 34 (May, 1958). 178-9.

Productions and role of children's

theatre in the Messick High School of Memphis, Tennessee.

RARICK, Stan. Trailer theatre. PM 35 (December, 1958). 64.

Albuquerque High School students take 40 productions of four plays each year to children's playgrounds after school and present them from a theatre stage they built themselves on the truck of a trailer.

4. DRAMATIC THEORY AND CRITICISM

MILLER, Jordan Y. The Georgia plays of Eugene O'Neill. GR 12 (Fall, 1958). 278-90.

An analysis of *Ah, Wilderness* and *Days Without End* to explain O'Neill's state of mind and development during four years at his Sea Island beach home.

WILLIAMS, Asselineau, Roger. Tennessee Williams ou la nostalgie de la pureté. *Etudes Anglaises* 4 (October-December, 1957). 431-43.

A critical survey of Tennessee Williams' work to date.

LANGUAGE AND PHONETICS

BOONE, Lalia. Florida: the land of epithets. SFQ 22 (June, 1958). 86-92.

GIPSON, Fred. Texas talk. *True West*. August, 1958. 18-9; 30-2.

GILLIAM, C. E. Ajacan, the Algonkian name for Hampton Roads, Virginia. *Names* 6 (May, 1958). 57-9.

HARDER, Kelsie B. 'Pert night almost': folk measurement. TFSB 23 (1957). 6-12.

Cites a number of words of measurement in proverbial expressions current in Perry County, Tennessee.

HOWREN, Robert Ray, Jr. The speech of Louisville, Kentucky. Ph.D. dissertation, Indiana Univ. Graduate School. 1958.

Abstracted in DA 19 (September, 1958). 527.

Presented in English. Characterizes the lexicon and phonology of Louisville speech, with some attention to "salient features" of the morphology and syntax.

McDAVID, Raven I., Jr. Linguistic geographic and toponymic research. *Names* 6 (June, 1958). 65-73.

Suggests various relationships between linguistic geography and toponyms. Contains a number of illustrative citations from Southern speech.

MARCKWARDT, Albert H. American English. New York. Oxford Univ. Press, 1958. pp. xiii + 194.

Rev. by Thomas Pyles in AS 33 (October, 1958). 195-9; by Bergen Evans in SR (April 5, 1958). 16.

Says reviewer Pyles: "Marckwardt's book is an excellent analysis of the development of American English and a highly successful attempt to 'show the relationship of this development to the most salient features in the cultural life and history of the American people' (p. 170)."

SAWYER, Janet Beck Moseley. A dialect study of San Antonio, Texas: A bilingual community. Ph.D. dissertation. The Univ. of Texas Graduate School. 1958.

Abstracted in DA 18 (February, 1958). 586.

Presented in English. Study conducted in connection with the Kurath dialect survey of the United States as part of the survey of the Southwest under the supervision of Dr. E. Bagby Atwood of the University of Texas.

SEELY, Pauline, and Sealock, Richard B. Place name literature, United States and Alaska, 1946 - 1951. *Names* 6 (March, 1958). 26-50.

Supplement to the authors' *Bibliography of Place Name Literature*, published in 1948 by the American Library Association.

STEPHENSON, Edward A. The Anderson-Thornwell Papers: a sample of linguistic annotation. AS 33 (February, 1958). 73-4.

A suggested format for linguistic analysis of manuscript collections, illustrated from the correspondence of the Anderson family, University of the North Carolina Library, Southern Historical Collection.

WALSER, Richard. That word 'Tarheel' again. North Carolina Folklore 5 (1957). 3-4.

Data on origin of the word "Tarheel" as a nickname for North Carolina residents.

WILLIAMS, George Walton. Slave names in ante-bellum South Carolina. (Miscellany) AS 33 (December, 1958). 294-54.

"This note," says the author, "is designed as a modest appendix to Hennig Cohen's 'Slave Names in Colonial South Carolina,' *American Speech* XXVII (1952), 102-07."

WOOD, Gordon R. Heard in the South. TFSB 24 (September, 1958). 95-101.

Describes three studies of Southern speech: Norman E. Eliason's published investigation of North Carolina Speech in *Tarheel Talk* (1956), an unpublished investigation of "distinctive vocabulary

patterns in the South," and an unpublished study of levels of English language usage.

WOODBIDGE, Hensley C. Americanisms in James Still's 'The Nest.' KFR 4 (April-June, 1958). 63-4.

Comment on Kentucky use of the six words cited.

SPEECH EDUCATION

DICKEY, Dallas C. The Southern Speech Association: Part V, *The Southern Speech Journal*. SSJ 23 (Spring, 1958). 113-21.

Last in a series of five articles published in the *Southern Speech Journal* on the history of the Southern Speech Association.

MITCHELL, Enoch L. College life in ante-bellum Tennessee. West Tennessee Historical Society Papers, No. 12 (1958). 5-39.

The diary of Jethro Gatlin, student at the University of Nashville during the early 1840's, with an introductory essay. Sheds light on the character of rhetorical education at the college during the period covered.

TEDFORD, Thomas Lee. An in-

vestigation of public address as taught by the Baptist Training Union of the Southern Baptist Convention. Ph.D. dissertation. Louisiana State Univ. Graduate School. 1958.

Abstracted in DA 19 (October, 1958).

980. Presented in speech. Investigates the nature and extent of public address instruction in the Baptist Training Union of the Southern Baptist Convention.

WILSON, George Pickett, Jr. A history of speech education at the University of Virginia, 1825-1953. Ph.D. dissertation. Columbia Univ. Graduate School. 1958.

Abstracted in DA 19 (August, 1958).

388.



NEWS AND NOTES

DON STREETER

For several years I worked with the High School Summer Institutes at the University of Iowa. I also knew about the activity at Northwestern. Last summer I was here at Houston and found myself in another High School activity. I thought you would be interested in knowing what is going on throughout our region. I sent out about 25 letters and got replies from nearly every state. So, here is the information.

But first, let me ask a question or two for material to be used in the next issue: What do you think was the most significant academic action your department took during the year 1958-59? If you had a policy change regarding your activities program, what was the change? In general, what do you see in the next few years as to academic development? And how about the activities program? What of it for the next few years?

Now for the Institutes. By the way, several of you have other types of conventions, conferences, and workshops, but this time I plan to stick to high school students unless the workshop is held as part of the Institutes. As far as I found out, the following states have institutes within their borders for this summer—or next.

ALABAMA. None this year. Alabama College at Montevallo held one in 1956, and they plan to re-activate it next year.

ARKANSAS. None in the state.

FLORIDA. Southeastern High School Speech Institute, June 21-July 18, Tallahassee.

GEORGIA. The University of Georgia has held summer institutes, but does not plan to have one this year.

KENTUCKY. I'm sorry but I have no word from Kentucky.

LOUISIANA. High School Leadership Conferences, June 9-17, and June 18-26, Baton Rouge.

MISSISSIPPI. Speech Institute for High School Students. July 25-August 7, Hattiesburg.

NORTH CAROLINA. Thirteenth Summer Session in Dramatic Art for High School Students, July 19-August 22, Chapel Hill.

SOUTH CAROLINA. Sorry, but I have no information.

TENNESSEE. None in the state.

TEXAS. Summer Speech Institute, June 15-July 3, Waco.

Workshop for High School Students, July 20-30, San Marcos.

Summer High School Speech Workshop and American Theatre Tour, late June into August, Lubbock.

Speech Roundup, July 20-30, Houston.

VIRGINIA. Sorry, no information.

Now for some of the details:

FLORIDA STATE UNIVERSITY. This is a 4-week short course for sophomores, juniors and seniors. It is limited to about fifty students. They have two divisions—dramatics and forensics. The students study in the mornings and practice in the afternoons. At the end of the season they have a series of one-act plays and a debate tournament.

The basic cost is \$60, which includes housing but does not include food. Meal tickets are available for about \$2 per day. For a local student from Tallahassee, the cost is about \$25.

The days are filled with classes and rehearsals. Saturday afternoon recreation is planned. Out-of-town students will live in university dormitories.

Write to Dr. Gregg Phifer, Speech Department, Florida State University, Tallahassee, Florida.

LOUISIANA STATE UNIVERSITY. The one-week program for leaders is limited to High School juniors. There are two sessions, each a week long. Students consider the problems of theatre production, broadcasts, conference speaking, and oral interpretation.

Write to Clinton W. Bradford, Department of Speech, Louisiana State University, Baton Rouge.

MISSISSIPPI SOUTHERN COLLEGE. The Institute here is a 2-week program. It is open to any high school students. They offer supervised instruction in debate, radio, oral reading, and drama.

The basic cost is about \$60, which includes both room and board. Students live in dormitories.

The complete time of the students is taken up in classes and rehearsals. Recreation for the weekend is planned. They have public programs at the conclusion of the work.

Write to Dr. Gilbert Hartwig, Speech Department, Mississippi Southern College, Hattiesburg, Mississippi.

UNIVERSITY OF NORTH CAROLINA. The Junior Carolina Playmakers is a 5-week program. Enrollment is limited to 50 juniors, seniors, and current graduates.

The basic cost is \$145, which includes housing but does not include food. Actually, the cost is \$245, but each student receives a \$100 scholarship.

The students are in class and laboratory most of the time, and the plan calls for four or more completely mounted productions, such as those of 1958: *Soladera*, *Riders to the Sea*, *The Red Velvet Ghost*, and *The Physician In Spite Of Himself*.

The staff includes regular members of the University Drama Department, plus guest directors Louise Lamont of the Lamont School of Acting, and Fred Sitton of Myers Park High School in Charlotte.

Students may receive one unit of dramatic art credit which is applicable to a high school diploma.

The students may use the university gym and swimming pool. They live in dormitories.

Write to John W. Parker, Director, Box 1050, Chapel Hill, North Carolina. **BAYLOR UNIVERSITY.** This is a 3-week program for any High School sophomore, junior, senior or current graduate. The program includes study in debate, discussion, poetry, interpretation, extempore speech, fundamentals of speech, and radio-TV.

The basic cost is \$43 for the courses and \$55 for room and board at university dormitories. Students have the use of the Baylor swimming pool. There is a planned program of sports and other recreation such as movies, plays, and recitals.

They have a teachers' Workshop, carrying graduate credit, held concurrently with the Institute, and the college students work with the high school young people.

Special lecturers come. This year they include Professor Tom Rousse of the University of Texas, Dr. Harold Weiss of SMU, and Dr. Elton Abernathy, of Southwest Texas State, plus several members of the Baylor University faculty.

Write Dr. Glenn R. Capp, Department of Speech, Baylor University, Waco, Texas.

SOUTHWEST TEXAS STATE COLLEGE at San Marcos. This is a 2-week program, in which the areas are dramatics, debate, interpretation, and declamation. The program is open to any high school student.

There is a 3-week teachers' Workshop held in conjunction with the Institute, for which the students receive college credit.

The basic cost is \$10 for tuition plus \$13 for room. Food is extra at the student's choice in the college cafeteria, etc. The students are admitted free to the delightful swimming facility of the college on the San Marcos River. Students live in dormitories.

The program is one of classwork in the morning and rehearsals in the afternoon. The session ends in a speech festival. Guest lecturers this year include Imogene Emery, Margaret Breedlove, and Paul Beardsley.

Write J. G. Barton, Department of Speech, Southwest Texas State College, San Marcos, Texas.

TEXAS TECH. This is a 2-week program, including dramatics, declamation, debate, discussion, extempore, poetry reading, and radio-TV. It is open to any freshman, sophomore or junior. At the end of the program there is a public demonstration of what has been studied.

The basic fee is \$10 for registration, plus \$40 for room and board in university dormitories. Scholarships are available for the \$10 fee for any student who has won first place in any regional or state inter-scholastic league contest.

Registration is limited to 25 in dramatics and 25 in debate.

In addition, for several years there has been a twenty-day, 5000 mile tour of major professional theatres of America. During 1957 the tour included New York. In 1958 it included San Francisco and Los Angeles. The tour is limited to 25 students, of whom several are from the current class of high school graduates. The basic cost of the tour is \$200 which covers all costs except food and incidentals.

Write to Dr. P. Merville Larson, Department of Speech, Texas Technological College, Lubbock, Texas.

UNIVERSITY OF HOUSTON. The program is two weeks long and is open to any students from Junior High up. There are six so-called courses: dramatics, declamation and interpretation, beginning debate, advanced debate, extempore and oratory, and Radio-TV. Students may elect to take one or more courses at \$12 each. Reduced rates are available for 4 or more courses. Room is \$27.50. Free use of University swimming pool. Transportation to recreation events is provided free. Food is available at four university eating facilities. Students live and study in air-conditioned buildings. Scholarships are available to certain high schools on a post-registration basis.

There are two college workshops held concurrently with the Roundup: one in forensics and the other in drama. Credit may be either undergraduate or graduate.

At the end of the program the drama students present a reading performance of a play. The debaters have a tournament. Other individual speakers present a public program. Radio-TV students work on the university station equipment throughout the two-week period.

An extensive program of planned recreation is carried on, including a day at the beach at Galveston, a summer symphony concert, a trip on the Houston Ship Channel aboard the Port Commission ship, and a visit to a play at one of Houston's professional theatres.

Write to Dr. Don Streeter, Department of Speech, University of Houston, Houston, Texas.



BOOK REVIEWS

M. BLAIR HART

READINGS IN APPLIED ENGLISH LINGUISTICS. Harold B. Allen, Editor. New York: Appleton-Century-Crofts, Inc., 1958; pp. XIII + 428. \$3.75.

Readings in Applied Linguistics supplies for teachers of English and of speech the overview of modern structural linguistics which Martin Joos's *Readings in Linguistics* (Washington: American Council of Learned Societies; 1957) supplies for linguists themselves. It consists of sixty-five scholarly articles so wisely selected and so logically articulated that they give the effect of a symposium originally designed for the present purpose.

The author states the motivation for his work in the Foreword, where he records the "... growing ferment of interest in the potential utility of structural linguistics in ... teaching; ... new textbooks in linguistics and in the application of linguistics in ... teaching ... are at last appearing. It may already be insisted upon that no prospective teacher of English should honestly consider himself prepared for his job unless he has some clear understanding of linguistic principles and some awareness of the implications of linguistics for his teaching of pronunciation, grammar, vocabulary, spelling, composition and literature."

The foregoing applies equally well, in speech, to teachers of speech composition, pronunciation, phonetics, speech for foreign students, dialects, oral interpretation of literature, and drama. Authoritative confirmation of these opinions opportunely appears in the November, 1958, *Newsletter of the American Council of Learned Societies*, where the English Panel of the ACLS Committee on Secondary Schools reports that "Further applications of structural linguistics to native language teaching, chiefly in the form of usable and tested textbooks, is a prime necessity."

The outline structure of *Applied English Linguistics* comprises seven divisions:

PARTS	TITLES	NO. OF ARTICLES
I.	Historical Background	3
II.	Linguistics Today	14
III.	Linguistic Geography	9
IV.	Linguistics and Usage	17
V.	Linguistics and the Teaching of Grammar and Composition	13
VI.	Linguistics and the Dictionary	4
VII.	Linguistics and the Study of Literature	5

This outline is formal and explicit. There also exists in the book a second outline, which is informal and implicit. Each item of this outline cuts across a larger or smaller group of articles extending from the beginning to the end of the work, and records the skirmishes and major battles of a now hot, now cold war, a revolution by which the science of linguistics effects its current evolution. These battles may be named thus:

- I. The Battle of Symbols
- II. The Battle of Meaning
- III. The Battle of Prescription
- IV. The Battle of Pronunciation
- V. The Battle of Grammar
- VI. The Battle of Syntax

The battle of symbols does not loom large in *Applied English Linguistics*, where the editor amiably accommodates himself to whatever symbols his authors use. But conflict is evident, as when John S. Kenyon adheres almost consistently to IPA symbols, while George P. Faust, though using IPA symbols, often uses them in ways different from IPA ways; e.g., Faust transcribes *puff* and *lives* as /pʌf/ and /laɪvz/, where Kenyon would transcribe them [pʌf] and [laɪvz]. It is now a quarter of a century since Leonard Bloomfield precipitated this battle by employing in his book *Language* several symbols that were at the time startling, such as /ej,aj,ɔj,aw,ow/. The reaction of his colleagues can be checked in the two, long, deferential but heated reviews of his book in the magazine *Language*. Despite all opposition, Bloomfield's symbols were immediately, sometimes excitedly, seized upon and his list modified and expanded by numerous writers. To some extent, the process continues to this day.

Viewing the events from the calmer perspective of twenty-five years, one may possibly venture that the upheaval of the symbols was a set of signals constituting a declaration of independence from anything with which young American scholars might be impatient—phonetics, Europe, the IPA, the past, other people and other times generally. It was such gestures that provoked sporadic accusations of arrogance and withdrawal into a cult, though such epithets never have been applied to the group as a whole, and only seldom to individuals.

Incidentally, the new alphabet did not actually secede from the IPA; it only used IPA linear or segmental symbols with unaccustomed values. (The invention of suprasegmental and morphemic symbols was largely new achievement.) The modifications could hardly be said to be necessary, for anything the young scholars wished to express could have been expressed in the symbols of IPA or of any other good alphabet.

But the modified alphabet is now a *fait accompli*. Phonetics is being taught in IPA, phonemics and linguistics generally in the new alphabet, often called the phonemic alphabet. The differences are not really great enough to constitute a *casus belli*. The battle of the symbols could now be called off. Users of *Applied English Linguistics* will have no trouble in reading the book.

The battle of meaning rages fiercely from place to place throughout *Applied English Linguistics*. To many linguists meaning, mentalism, and mentalistic are very nearly wicked words; to most linguists, they are fighting words. Smile when you call anyone a mentalist.

It is not easy to explain the issue in a few words. Charles C. Fries comes near it negatively when he says (p. 113), "Note that lexical meaning does not form a part of the apparatus in which to test structural arrangements." So does George P. Faust when he says (p. 65), "... we tend to think of languages as produced by meaning, and the structuralists regard it as a medium for transmitting 'messages'. They discriminate between lexical meaning and grammatical meaning, for instance, and concentrate on the grammatical." The grammatical received the concentration of attention in Fries' classic contrivance, "The ugle wogs a diggle," quoted by McCurdy Burnet, page 345. Of the five items

in the utterance, three have their lexical meanings erased, while the remaining two particles have but little, being only nounform (class I) markers. Nevertheless the structure of the utterance is quite clearly shown, since the morpheme (orthographic *s*) in *wogs* locates a verbform (class II), before which is placed one of the marked nounforms in the subject position, with the other marked nounform after it in the complement position.

The writers in *Applied English Phonetics* struggle valiantly with meaning. Their efforts are good reading. Perhaps their thinking requires summation, but otherwise we may almost write off the battle as all over but the mopping up operation.

The battle of prescription is still at high temperature. Prescription is even worse than a bad word to most linguists; it is the vilest word they know. One linguist after another in this book slays the wicked fire-drake of prescribed pronunciation or of prescribed grammar, then others rush into the fray to belabor the dead carcass. Simultaneously there are forays against the kindred dragon-words *correct* and *incorrect*, and *right* and *wrong*, which can hardly be mentioned except in quotation marks, and there are threatening gestures toward *substandard* and *socially acceptable*.

Let it not be thought that these wars and warriors are not powerfully provoked. The Greco-Latin grammar that has always passed for English grammar, and the hand-books built on earlier hand-books are provocation enough. It is small wonder that, almost suddenly coming to see English grammar as *sui generis*, and pronunciation as ultimately what people make of it, the linguists move in to attack, and often overrun, or seem to overrun, their objective. It is at this point that their opponents, whom/who they call traditionalists, counterattack with accusations that "anything goes" with linguists if any sizable number of people use it. Even fellow linguists regret the excessive zeal of some other linguists, as when Sumner Ives (p. 298) comments that "Some of the more judicious [teachers] have complained, and rightly, that the arguments of the linguists have been largely negative and that they have given little to replace that which they have attacked."

The reader finds it hard not to be confused by the numerous points of view on prescription in this book. Much of the writing tends, as Archibald A. Hill suggests (p. 210), "... to add fuel to an already unfortunate blaze." Perhaps the blaze is not altogether unfortunate. The whole matter is in the discussion stage, and must be talked on out. James B. McMillan (p. 9-10) offers one way to move toward decision, viz., that linguists and rhetoricians keep to their respective levels. To make this plan specific, he defines both linguistics and rhetoric.

Linguistics is the scientific study of language. It is inductive, objective, tentative, and systematic; it is concerned with reportable facts, methods, and principles; it works by means of observations, hypotheses, experiments, postulates, and inferences; its products are *descriptive* [italics added], verbal or algebraic statements about language.

Rhetoric is the art of speaking or writing effectively. It may be the practical art of communication (with experimental tests) or the fine art of speaking or writing with esthetic effects.

In brief the linguist *describes* language as it is at any or all prestige levels and has nothing to suggest relative to choice or change. The rhetorician *manipulates* language for more effective communication, and has, rightfully, many suggestions on choice and change.

Over-simplifying, we may say that the battle has been precipitated in two ways: (1) Many rhetoricians (including traditional grammarians and many others unfamiliar with recent linguistic progress) have indeed prescribed, sometimes on the basis of tradition (*vide* the split infinitive), and sometimes by reference to alleged laws or principles said to be inherent in the structure or system of the language. Here the rhetoricians have operated on the level reserved for the linguists. On the other hand, (2) many linguists have argued with a passion that gives the effect of prescription, urging the use of disputed features in ways that horrify the other group. In *describing* these features, they have been on their own level; but in *urging their use*, they have operated on the level reserved for rhetoricians.

McMillan correctly notes that the same person is often both a linguist and a rhetorician. In such case, the person is obligated to announce which level he is occupying at a given moment, and to give justification, still on the announced level, of his stand regarding a given point.

The battles of pronunciation and grammar have been treated by implication in the paragraphs on prescription. One item calls for a brief comment, introduced by a brief statement. The United States has no fixed classes. There are higher and lower social, economic, and educational groups; but it is possible to move freely from one group to another, given normal capacity for achievement. American education has always assumed goals of culture and prestige to which certain acculturated speech habits are appropriate. The lifting of a whole population toward these goals has been a proud purpose in the nation. It is saddening to find here and there in *Applied English Linguistics* a writer who appears to believe that people living and speaking and writing at a low level may as well be schooled to continue to live and speak and write at that level. Along with this expressed belief is an occasional suggestion toward the debatable practice of "speaking down" to such people. One would like to believe that these ideas, if seriously proposed, will not prevail.

A complete reading of *Applied English Linguistics* leads unerringly to the conclusion that all the best thinking of both the traditionalists and the structuralists should be pooled. Before this can profitably be done, the traditionalists should inform themselves liberally concerning modern linguistics. (The linguists are already informed on the traditionalist side, having been brought up there.) Once both sides are equally informed, learned societies and their committees should set to work to make broad agreements on standards in each of the embattled areas, whereupon new textbooks should be written.

On the individual level, a substantive beginning can be made by reading page by page this excellent book.

C. M. WISE

Louisiana State University

MAN IN HIS THEATRE. By Samuel Selden. Chapel Hill: The University of North Carolina Press, 1958; pp. ix + 113. \$3.00.

This saga of theatre is short enough to be tucked into your pocket to read on a plane trip, yet is long enough and has substance enough to make you want to reread and ponder certain sections.

The book is written in praise of the playwright as poet rather than as thinker. "Its whole aim," says the author, "is to help stimulate a new awareness of dramatic forces . . . *Man in His Theatre* is a book of re-exploration. It starts with a brief viewing of animal and human behavior, then it looks

at man more closely with respect to his three great fundamental drives: to exercise his powers, to preserve them, and to extend them. It shows him as a *feeling organism*, yearning to make the best use of his existence. It explains how man's urges long ago created rituals and myths and how the marriage of these two made early drama, and this union continues to influence both the form and the spirit of present-day theatre."

Dr. Selden draws freely from biology and psychology to explain man's fundamental drives; from climatology, human geography and anthropology to explain his concern with the seasons and his development of seasonal rituals; and upon theology for his development of myths which furnished the standardized stories of gods and godlike men as heroes with stature enough to motivate the ritual pantomimes, dances, chants and other biologic actions.

Theatre thus grew out of the marriage of ritual and myth. The biological excitements resulting from the ritual dances stimulated a group consciousness, a oneness which could only be symbolized by a mythical hero, a king, or a god who was mystically married to man and nature, and whose powers flourished and waned with the seasons as do human powers. The hero, king or god reigned supreme in the warmth of the summer sun, but as the year began to wane in the fall, he took upon himself the fears and inadequacies of the people—their "sins"—and served as their scapegoat; in the winter he died or no dependence upon animals for food or burdenbearing, can scarcely over by the forces of "evil" and "good," with "good" triumphing in the spring in the form of a resurrection of the old king or his rebirth in the person of his own.

Aristotle, standing at his vantage point near the threshold of written history, recorded in his *Poetics* the ritual-myth formula of death-resurrection for the drama when he wrote: "Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; . . . in a form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions." The ritual-myth formulas of death and re-birth are central, also, in most world religions.

Primitive men could indeed find in the summer and the winter—the seasons—the symbols of life and of death. Little wonder they created ritual action and mythical heroes to account for their survival. Little wonder theatre and religion, to them, were undifferentiated. Little wonder to them it meant celebration!

Twentieth-century man, ensconced in his weather controlled homes and skyscrapers, with cupboards and deep-freezes bulging with food, with little or no dependence upon animals for food or burdenbearing, can scarcely imagine the terrors winter must have brought to his ancestors perched on the rim of some ice age with winter killing their animals, exhausting and spoiling their provender and meager food supplies; nor fathom the superhuman efforts it must have taken to build enough fire to keep them from death.

Dr. Selden takes modern playwrights to task for losing some of the primitive spirit of celebrating the resurrection of life forces. The villain today, he implies, is not winter with its blood-chilling ice, but "the three questioners of the free spirit, Darwin, Marx, and Freud. Man trapped by his inheritance and environment, man snarled by his glandular secretions, man bound by his sex cravings, man crushed by machines and by the society he has created around these monsters—this they view. So our theatre is filled with the wails of yearning but lost people." Figuratively speaking, *The Iceman Cometh*—to use O'Neill's title—this time not in the form of winter, but in the formless lost hopes of the "beat generation."

Dr. Selden does not agree with those who wail "No Exit." He suggests that we return to religion as the source of future myths to free us from despair. "The playhouse is a temple," he says, and "the best theatre is still a kind of religious exercise. It leads to ecstasy. The playwright and the actor are the celebrants of man's aspiration toward a state of greater order, or a more effective organization of his powers. They are the leaders in the struggle from "sin," the sense of inadequacy, to "virtue," a feeling of potency, of protoplasmic fulfillment, controlled and growing."

While *Man in His Theatre* answers many primitive and natural questions, it fails to deal with many of the sophisticated questions which continue to plague and sometimes confuse the modern playwright and producer. "My hope," says Dr. Selden, "is that the book will provoke in those who read it . . . a desire to do some further exploring of their own into regions which are filled with exciting challenge but which until now have not, perhaps, had nearly enough attention."

Some contemporary problems the book raised in this reviewer's mind are: Is there not a place in our state-church civilization for a secular as well as a religious theatre? Perhaps here Dr. Selden does not clarify what he means to say between the lines, but indulges in a bit of conservative semantics or figurative speech when he says, "The playhouse is a temple," and "the best of theatre is still a kind of religious exercise." Perhaps what he means is: The playhouse is man's theatre; that the best of drama is the exercising, the preservation and the extension of human powers. Another question the book brought forcibly to my mind is: Are there any traditions existent or developing in our culture which may eventually make theatre an autonomous community institution, standing upon its own foundation, creating, conserving and dispensing its own values—the drama of human values—rather than being a creature of church, commerce, school, state, etc?

Reading *Man in His Theatre* is an exciting and challenging experience no theatre minded person should miss.

VIRGIL L. BAKER

University of Arkansas

THE IMPROVEMENT OF VOICE AND DICTION. By Jon Eisenson. New York: The MacMillan Company, 1958; pp. xii + 303; \$4.75.

In his new book *The Improvement of Voice and Diction*, Dr. Jon Eisenson has made another excellent published contribution to the field of speech. According to the author, the book is intended for two kinds of students. It will serve those who recognize the importance of good oral communication in their present or future professions and who desire to improve themselves. Secondly, it should serve those who are externally motivated by counselor, teacher, or friend to improve their voice and diction.

In the twenty-three years since his doctorate from Columbia University, Jon Eisenson has established himself as an able scholar and teacher in the field of speech and psychology. He is the author of four major texts in speech and the co-author of two books on speech correction. This review, then, concerns another contribution by a man who has proved himself a scholar, researcher, teacher, and writer during the past two decades.

The first nine chapters on voice cover the following general areas: basic considerations, the mechanism for speech, breathing for effective vocalization, production of clear tones, making yourself heard, reinforcement of tone through resonance, pitch and voice improvement, duration, and, finally, vocal

variety. Brief and general discussion on what constitutes effective vocalization is included in the first chapter. Major emphasis is placed on the speaker as a producer of sounds which are to be interpreted by a listener. The listener's role in an oral communication situation is also cited.

The second chapter concerns the mechanism for speech and describes how the various parts of this mechanism are used in voice production. As an aid to the student's understanding of the mechanism for speech, the author has included eight figures which diagrammatically show the various parts of the speech mechanism. These diagrams show the anatomy and physiology of the respiratory system, the laryngeal area, the chest and abdominal cavities as they relate to breathing, and principal resonators and organs of articulation. The central nervous system is also diagramed, and a brief description of how it relates to the production of intelligible speech is included.

Chapters Three through Nine concern various aspects of voice production. Each of the variables in voice production is described. Chapter Nine offers some suggestions on how the attributes of voice—pitch, quality, loudness, or duration—can be modified to achieve variety in speech presentations. Exercises are included for breath control, initiation of tone, control of loudness, syllable and word stress, improvement of resonance, pitch, and duration.

The second part of the text, Chapters Ten through Eighteen, begins with an introduction to the study of American-English sounds. The two related purposes of this part of the book are: (1) "... to provide the reader with some fundamentals involved in the production of American-English speech sounds," and (2) "... to provide specific information about the sounds of our language and practice materials for each of the sounds." The common phonemes of American-English are included, and the IPA symbol system is used to describe the various sounds of speech. These chapters are devoted to the classification, analysis, and production of American-English speech sounds. Diagrams are included which show the oral and articulatory positions for the various sounds of speech. An abundant amount of exercise material is included in each of these chapters.

In the reviewer's opinion, this text is very usable in a beginning course in voice and diction, as supplementary reading material in any speech course, and as a valuable source of information for the speech and hearing therapist who should be well informed on what constitutes acceptable voice and diction. However, there are only a few references to periodical literature, and the intellectually curious voice and diction student may miss this additional source of stimulation.

LENNART L. KOPRA

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THE SOUTHERN SPEECH JOURNAL

INDEX TO VOLUME XXIII

- Abernathy, Elton. Rev.: *General Speech: An Introduction. Second Edition.* By Craig A. Baird and Franklin H. Knowler. 225.
- Adler, Sol. Public Opinion Regarding the Causes of Stuttering. 189.
- Baker, Virgil L. Rev.: *Better Business Communication.* By Dennis Murphy. 223.
- Beaumont, Bruestle. Rev.: *Planning and Producing the Musical show.* By Lehman Engel. 222.
- Brockett, O. G. Theatre in Nashville During the Civil War. 61.
- Christophersen, Merrill G. The Unfinished Work of the Research Scholar in the Carolinas. 28.
- Dickey, Dallas C. The Southern Speech Association. Part III, The Association 1947-1955. 1.
- _____. The Southern Speech Association. Part IV, The Forensic Tournament. 55.
- _____. The Southern Speech Association. Part V, The Southern Speech Journal. 113.
- Ehninger, Douglas. A Classified Title and Author Index to The Southern Speech Journal, Volumes I-XXII (1955-1957). 142.
- _____. Rev.: *The Art of Persuasion.* By Wayne C. Minnick. 102.
- _____. Rev.: *Handling Barriers in Communication.* By Irving J. Lee and Laura L. Lee. 223.
- Eubanks, Ralph T.; Baker, V. L., and Golden, James. A Bibliography of Speech and Theatre in The South for the year 1957. 211.
- _____. Rev.: *Competitive Debate: Rules and Techniques. Third Edition.* By George McCoy Musgrave. 104.
- Gehring, Mary Louise. Rev.: *Dynamics of Group Action.* By D. M. Hall. 168.
- Hance, Kenneth G. Some Values of a Study of Rhetoric and Public Address in a Liberal or General Education. 179.
- Hart, M. Blair. Rev.: *Explorations in Awareness.* By J. Samuel Bois. 100.
- Hayes, Harold L. Rev.: *The Community Theatre and How it Works* By John Wray Young. 170.
- Hilbruner, Anthony. Francis Wright: Equalitarian Reformer. 193.
- Howell, W. S. Classical and European Traditions of Rhetoric and Speech Training. 73.
- Ivey, Sara M. Rev.: *The Riddle of Stuttering.* By Charles S. Bluemel M.D. 39.

Index to Volume XXIII

- Laguaitte, J. K. Techniques of Therapy for the Laryngectomized. Patient. 79.
- Lewis, William J. Jabez L. M. Curry on Speaking. 127.
- Lowery, Sara. Preparing Students in Oral Interpretation for Contests. 204.
- Luper, Harold L. Rev.: *Applied Phonetics*. By Claude Merton Wise. 169.
- McCalmon, George. Educational Theatre's Many-Fronted Future. 122.
- Murphy, Albert T. and Pronovost, Wilbert L. Rev.: *Handbook of Speech Pathology*. By Lee E. Travis. 220.
- North, Ross Stafford. Rev.: *Juvenile Delinquency*. By Grant S. McCellan. 38.
- . Rev.: *The Government and the Farmer*. By W. M. Daniels. 38.
- Oyer, Herbert J. The Relationship of Mandibular Movements to Intelligibility. 135.
- Perritt, H. Hardy. Rev.: *The Psychology of Persuasive Speech*. By Robert T. Oliver. 34.
- Peterson, Owen. Judah P. Benjamin's Senate Speeches on Slavery and Secession. 10.
- . Rev.: *Speaking Effectively*. By Lee Norvell, Raymond G. Smith, and Orvin Larson. 173.
- Pfeifer, Rosemary C. Rev.: *The Rehabilitation of Speech*. By Robert West, Merle Ansberry, and Anna Carr. 104.
- Sands, Mary K. Rev.: *Speech Correction in the Schools*. By Jon Eisenson and Mardel Ogilvie. 40.
- Smith, William S. Rev.: *Discussion*. By W. William Howell and Donald K. Smith. 36.
- Streeter, Don. Rev.: *The Harper Handbook of Communication*. By C. Merton Babcock. 101.
- Tolliver, Crannell. Rev.: *Basic Voice Training for Speech, Second Edition*. By Elsie Hahn, Charles W. Lomas, Donald E. Hargis, and Daniel Vandragen. 224.
- Townsend, Howard W. Rev.: *Guides to Straight Thinking*. By Stuart Chase. 38.
- Walter, Otis M. Rev.: *Group Discussion Process*. By John Keltner. 172.
- Whiting, Frank M. Are Theatre People Different? 21.
- Zimmerman, L. L. We are Speech. 175.

THE SOUTHERN SPEECH JOURNAL

INDEX TO VOLUME XXIV

- Abernathy, Elton. Rev.: *Manual of American English Pronunciation*. By Clifford H. Prator, Jr. 164.
- Baker, V. L. Rev.: *Man in His Theatre*. By Samuel Shelden. 253.
- , Eubanks, Ralph T., and Golden James. A Bibliography of Speech and Theatre in the South for 1958. 236.
- Battin, Tom C. The Television Actor. 210.
- Blackwood, Byrne. Rev.: *Modern Theatre Lighting*. By Wayne Bowman. 59.
- Braden, Waldo W. Speaking in the House of Commons. 67.
- Bruestle, Beaumont. Rev.: *A Primer for Playgoers*. By Edward A. Wright. 111.
- Burton, May. Modiere or Mickey Mouse. 16.
- Cain, Earl. Hiram Johnson: Orator of Isolation. 94.
- Collier, Gaylam. George Handel Hill; The Yankee of Them all. 91.
- Ecroyd, Donald H. The Alabama Governor's Primary, 1954 A Case Study. 135.
- Ehninger, Douglas. Debating as Critical Deliberation. 22.
- Eubank, Wayne C. Benjamin Morgan Palmer's Lottery Speech, New Orleans, 1891. 2.
- Eubanks, Ralph T., Golden, and Baker, V. L. A Bibliography of Speech and Theatre in the South for 1958. 236.
- Freshley, Dwight L. A. Study of the Attitudes of Industrial Management Personnel Toward Communication. 216.
- Gallaway, Marian. An Exploratory Study of the Effect of the Medium on the Manuscripts of Plays. 75.
- Geiger, Don. Rev.: *Principles of Speech*. By Lew Sarett, William Trufant Foster, and Alma Johnson Sarett. 170.
- Golden, James, Baker, V. L., and Eubanks, Ralph T. A Bibliography of Speech and Theatre in the South for 1958. 236.
- Gray, William S. Rev.: *Helping Your Child to Read Better*. By Robert M. Goldenson. 114.
- Grigg, Nell. Rev.: *Creative Dramatics: An Act for Children*. By Geraldine Brain Siks. 170.
- Harris, Alberta. Rev.: *The Living Language Better Speech Course*. By M. Louise Gurren. 165.
- Harrison, A. Cleveland. Rev.: *Oral Interpretation and Literary Study*. By Don Geiger. 113.
- Hillbruner, Anthony. Two Views of Truth in Rhetorical Theory. 185.
- Irvin, John V. Rev.: *Introduction to Phonetics*. By Claude Merton Wise. 162.

- Ivey, Sara M. General Semantics and Speech Correction. 31.
- Jeffrey, Robert C. Men, Movements and Materials For Research in Public Address in Virginia. 154.
- Kopro, Lennart L. Rev.: *The Improvement of Voice and Diction*. By Jan Eisonson. 225.
- Lippman, Monroe. Theatre is Theatre. 105.
- MacQueen, John. Rev.: *Language: An Enquiry Into Its Meaning and Function*. By Ruth Nanda Anshen. 61.
- McCord, William B. Rev.: *Ideas in Process*. By C. Merton Babcock. 112.
- McCraskey, Robert L., Jr. The Relative Contribution of Auditory and Tactile Cues to Certain Aspects of Speech. 84.
- McDowell, John H. Rev.: *America's First Hamlet*. By Grace Overmyer. 56.
- McKinney, Gene. Rev.: *The Playwright's Art*. By Roger M. Busfield, Jr. 165.
- Natanson, Maurice. The Well Balanced View. 123.
- Nolan, Paul T. Bright American Minds, British Brains, and Southern Drama. 129.
- Overmyer, Grace. Rev.: *America's First Hamlet*. By John H. McDowell. 56.
- Perritt, H. Hardy. Robert Barnwell Rhett: Disunionist Heir of Calhoun, 1850-1852. 38.
- Philhour, Charles W. Rev.: *The Theatre in Soviet Russia*. By Nikolai A. Gorchakov. 57.
- Quimby, Rollin W. Rev.: *Speech Practices: A Resource Book for the Student of Public Speaking*. By Waldo W. Braden and Mary Louise Gehring. 167.
- Renshaw, Edyth. Rev.: *Tell Me A Story*. By Charles Laughton. 59.
- Roach, Robert E. Rev.: *Audiology, Principles and Practice*. By Hayes A. Newby. 113.
- Rousse, Tom L. In Memoriam: Howard William Townsend. 183.
- Schoell, Edwin R. The New Play Program in the South: A Reason for Pride. 44.
- Solem, Delmar E. An Experimental *Twelfth Night*. 197.
- Strother, David B. John Bright: The Devil's Advocate.
- Townsend, Howard W. Rev.: *Practical Speaking for the Technical Man*. By John E. Dietrich and Keith Brooks. 60.
- Vincent, W. Ernest. Four-Electras-Aeschylus to Sartre. 225.
- Wells, Charlotte G. Rev.: *A Casebook in Stuttering*. By Charles Van Riper and Leslie Gruber. 163.
- Wise, C. M. Rev.: *Readings in Applied English Linguistics*. Ed. by Harold B. Allen. 250.

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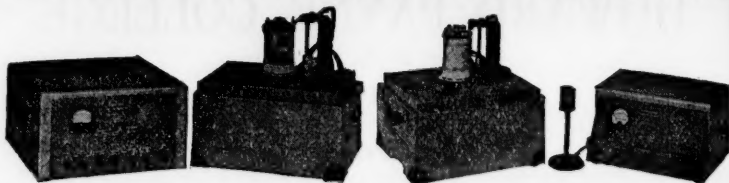
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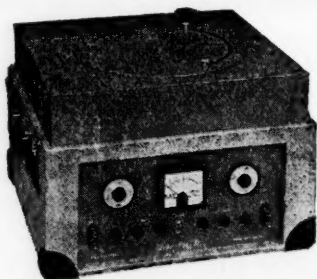


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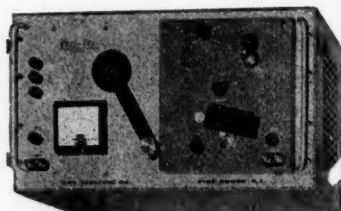
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